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The Architectural Review

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ANNOUNCEMENT

The Architectural Review is in future going to appear with a different cover every month. These covers will either be related to the contents of the numbers, or of independent visual appeal. Sometimes a picture will be used on a cover because it appears in a key position

in one of the articles inside, sometimes—for instance this month—it will be a picture which is additional evidence and a specially comprehensive summing-up of the most important article of the issue, sometimes again the covers will endeavour to express in a wider sense the function of The Architectural Review.



This photograph and the ones on the following pages were taken by the Warburg Institute during 1942 and 1943. **THE ARCHITECTURAL REVIEW** wishes to give them as much publicity as possible. There are at least three good reasons for that. They are of an exceptionally high quality regarded purely as works of the art of photography. Their very photographic vigour and piquancy have achieved nothing short of a re-discovery of the Baroque monuments in Westminster Abbey. And they enable us to examine and value these monuments more intensely and with more pleasure than has ever before been possible. The Newton Monument was erected in 1731 on the left of the entrance from nave to choir. It can just be seen in the engraving on the facing page. Its design is the work of William Kent, Lord Burlington's architect. The sculptural parts were done by John Michael Rysbrack, then about thirty-five years of age. Rysbrack, like the other two leading Baroque sculptors in England, Scheemakers and Roubiliac, came from the Continent, Rysbrack and Scheemakers from Flanders, Roubiliac from France. That accounts perhaps for a sweeping dramatization of scene and deportment for which there was in England—except in the paintings of Thornhill—very little precedent. Yet their sumptuous magnificence appealed to the Edward Walpoles, the Edward Harleys, and all the other wealthy patrons of George II's reign. To their eyes, trained to enjoy sculptural and architectural *nuance*, such effects as the contrast between the rotundities of the *putti* and the smooth delicacy of the relief on the globe were at once visible, while we must be directed towards it by photographer and commentator. The basis of Kent's composition is the mighty and sombre sarcophagus (a detail appears on page 5). The obelisk or rather pyramid behind is a motif derived from French academic art of the court of Louis XIV. The allegorical figure on the globe adds by its introduction of a counter-diagonal an element of Rococo grace and vivacity.



The Victorian prejudice that the Baroque cannot flourish on British soil has deprived us for about a hundred years of a fulness of life and an exuberance of pleasure as well as an exuberance of grief which we cannot in the long run afford to give up. The splendid photographs of Baroque monuments which the Warburg Institute has taken on behalf of the National Buildings Record during 1942 and 1943 bring home what we have lost and what we must recover. In the following article Sir Kenneth Clark, the first director of the National Gallery for a long time who has the scholar's capacity to see the present as a product of the past, as well as the artist's ability to re-assess the past in the light of his own contemporary standards, introduces these photographs which are thus made public for the first time. The camera, as handled by Mr. Gernsheim, and supervised by Dr. R. Wittkower, who is an authority on the European Baroque, can isolate and intensify individual figures or motifs in such a way as to discover values which would otherwise remain hidden even from the eyes of a careful observer of the originals. On page 25 a comparison is shown between a photograph, technically brilliant but taken without real understanding of the sculptor's intention, and a photograph of the same Baroque head appreciatively and intelligently taken. The moral is obvious. If you want really satisfactory records of historical monuments, both correct and alive, you must achieve a close co-operation between the historian and the highly skilled photographer.

BAROQUE AND THE NATIONAL SHRINE

By Sir Kenneth Clark

THERE is a great collection of Baroque, Rococo and Neo-Classical sculpture in London. It is visited every day by many thousands of people, but until quite lately lovers of art were unaware of its existence. It had not even been photographed. Unaware is not, perhaps, the right word, because it is impossible to enter Westminster Abbey without being aware that every inch of wall space is crammed with marble figures, men in wigs and togas, reclining, gesticulating, supplicating and accompanied by a flutter of cherubs. But in the past this marble population has been regarded by the average visitor with indifference and by the man of taste with disgust. The presence of all these well-fed heroes of the age of reason establishing, rather self-assertively, their claim to immortality in the national shrine has so shocked the historically minded as to blind them to any merits in the individual works themselves, and they would have been completely forgotten for half a century had not Smith's life of Nollekens attracted a few amateurs of human malice. It was Sir Edmund Gosse, in his introduction to the 1895 edition of this work, who first revealed to the present writer the beauty and variety of English eighteenth century sculpture, and he remembers the mild derision with which Gosse's friends spoke of what, to their

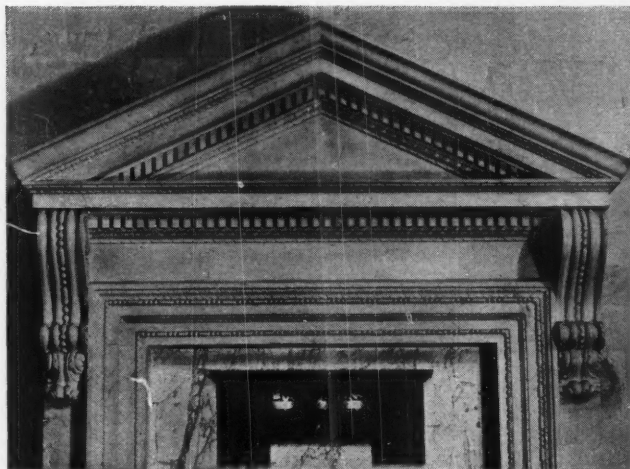
minds, was a half humorous foible of the great critic's taste. That the Abbey tombs should continue to be neglected by students* long after Baroque sculpture had come back into fashion is not altogether surprising.

The Baroque is a coherent, decorative style in which sculpture and architecture should conspire together and which demands for its maximum effect well-contrived conditions of placing and lighting. Bernini's sculpture, for example, is always the culmination of an architectural scheme. His groups, like S. Theresa, are placed in chapels where not only the surroundings but the direction of the light is controlled; his two Papal monuments in St. Peter's, the prototypes of several in the Abbey, are in magnificent niches which bring out all their plastic and pictorial possibilities. One can imagine his feelings if his groups had been placed some twenty feet up, silhouetted in front of Gothic traceries, as are the three masterpieces of Roubiliac in the south aisle at Westminster. Moreover, the Baroque monuments in the Abbey are not only placed in unsuitable architectural settings: they are crammed together with a purposeless profusion as bewildering to the ordinary visitor as the piled-up walls of an old-fashioned picture gallery.

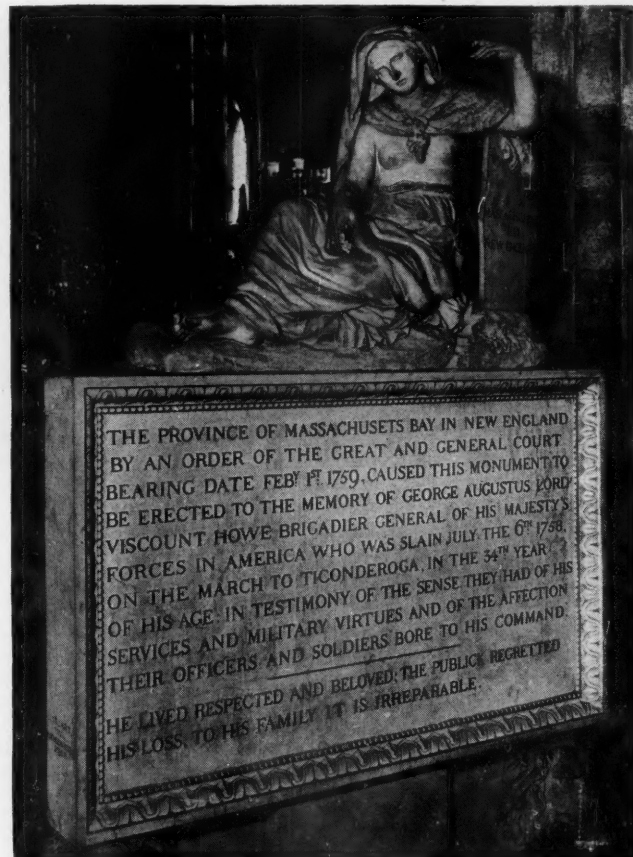
* With the admirable exception of Mrs. Katherine Esdaile.

DETAILS

One of the blessings of intelligently handled photography is that it can, by isolating and lighting, bring out architectural detail more intensely than the original. The photographs on this and the facing page prove the truth of this contention. They show in a most enlightening manner the sort of way in which a complete history of eighteenth century style could be given. For detail in ornaments reveals the spirit of an age every bit as much as detail in dress. The Baroque massiveness of the foot of the Newton



Sarcophagus by William Kent stands side by side with Sir Henry Cheere's playful *rocaille* ornament on the still vigorous and even sturdy pilasters or balusters of the Wilcocks monument of 1761 (facing page top, right and left). It is well worth following the evolution from the scroll on Kent's to that on Cheere's and then on to the neo-classical roundness of the Roger Townshend monument (facing page bottom). Again the lively and full decoration of this monument, designed by Robert Adam and made by Thomas Carter, the monumental mason and entrepreneur, with its opera-like relief of the death of the colonel by John Eckstein, is in a telling contrast to the perfect calm and chastity of lettering and framing in the Howe monument by Athenian Stuart (facing page bottom and this page right). Colonel Townshend and Viscount Howe both fell in the same episode of the Anglo-French war in America, the one in 1759 the other in 1758. Their monuments both represent the classical revival in its earliest stage. But Adam's points back to Baroque exuberance, Stuart's forward to the formal dignity of the Neo-Greek style. It is curious to see how even old Scheemakers's figure—he belonged to Rysbrack's generation—participates in this new classical calm. But then England with its Palladian traditions was in a way better prepared for the Greek revival than any other country. Kent's pediment of the Shakespeare monument, illustrated above, is a striking example of how restrained England could be in 1740, the date of the monument.



And, as with the picture gallery, the chief means of isolating each work, so that it may be enjoyed for its own sake, is knowledge. Hitherto this knowledge could hardly be acquired; information was scanty, photographs almost non-existent. The admirable photographs taken by the Warburg Institute for the National Buildings Record now make it possible to go back to the Abbey with new eyes.

What does one see? That at least two of the Baroque sculptors who worked in England in the early eighteenth century, Rysbrack and Roubiliac, were great artists. If I may be permitted a critical valuation by means of a comparison with painting, I should say that both were superior to the foreign painters who had made their fortunes in this country in the preceding decades. An equivalent to Lely might be found in the industrious Scheemakers; but Lely (and still less Kneller) never achieved the intellectual power of Rysbrack's Newton (frontispiece and page 6). The head is a masterpiece of Baroque portraiture, heroic, yet eloquent and human; and the great zodiacal globe, which casts a mysterious shadow round the figure, is a truly poetic symbol of the scientific imagination "voyaging in strange seas of thought alone." In contrast with the indolent monotony of contemporary portrait painting Rysbrack was capable of a great variety. Take two small jobs, both perfectly well done—the monuments to Ben Jonson and to Gay (page 6). They are different from each other as the poets they commemorate, and each is perfectly expressive of its subject. The touch of an archaism, the slight rusticity which modulates the classicism of the Ben Jonson shows the finest sense of style.

Although this monument was certainly executed by Rysbrack, it is signed by James Gibbs; and here, in parenthesis, we may mention a difficulty which will have to be met when post-Renaissance English sculpture is studied more critically—the part played by the architect. It may be, as Vertue says, that Gibbs treated Rysbrack shabbily in the matter of money, but we must not try to repay him by giving him credit for Gibbs's inventions; and no doubt the success of many of his monuments is due to the masterly design of Gibbs and Kent. Who but Gibbs could have invented the setting of Rysbrack's bust of Dr. Friend, which solves with such amazing boldness the problem of placing a classical pediment in a Gothic trefoil arcade? Even the Newton and Stanhope monuments may

owe a good deal to the adventurous fancy of Kent. Our ignorance of the subject is still too great to justify conjecture, especially as the truth may be easily available in the great collections of architects' drawings still awaiting study.

Meanwhile we can say that the Abbey monuments contain many architectural details which clearly announce their origins, and are amongst their authors' most characteristic designs. Such are the magnificent feet of Newton's sarcophagus (page 5, right), and the surround of the Shakespeare monument (above, left) which show Kent in his baroque and classical manners; the tablet inscribed with the virtues of General Howe which is a noble monument to the taste of Athenian Stuart (above, right); and the Townshend sarcophagus (page 5, bottom) in which Robert Adam pays tribute to Piranesi.

It is hard to understand why Rysbrack's tombs with their fine sense of fitness and beautiful lettering, ever ceased to appeal to English taste. But the reverse is true of Roubiliac. His monuments are the essence of Baroque—a little less extravagant than Balthasar Neumann or Longhena, but more colouristic than Serpotta. Granted the English love of the flat and the linear—a native taste which runs from the "Early English" Gothic through Perpendicular to our version of Palladian, and which, in the eighteenth century, gave classicism an easy victory over Baroque—granted this peculiar limitation to our sense of form, it is surprising to find that Roubiliac enjoyed for some thirty years an overwhelming success.

But we must remember that our one great Baroque painter, the still underrated Thornhill, had achieved a similar success a generation earlier, and that Hogarth himself, although his style derives more from the mannerists than from Baroque, uses the same violent movement and unrestrained emotionalism as Roubiliac. For a short time it seems that the overflow of powerful feelings which had earlier expressed itself in lyric drama, and was later to become romanticism, found satisfaction in the visual arts, and gave us this curious and rather refreshing break in the respectable tradition of English taste. William Hargrave, Esq., rises from his tomb (pages 6 and 7) with a gesture more violent than is becoming to an English gentleman even under such unusual circumstances—this may be why John Wesley, who was also in reaction against the cold restraint of English manners, thought this tomb one of the



DETAILS

ROUBILIAC

Roubiliac was born at Lyons probably in 1702. He studied—a curious fact never yet fully explained—under Balthasar Permoser, the wildly Baroque court sculptor of the Electors of Saxony. Permoser's figure of The Winter in the Dresden Zwinger might well remind those who know Dresden of the God of Time in the picture below. Roubiliac then went back to France, and in 1730 obtained a second prize at the Paris Academy. Round about that time he must have migrated to England. The exact year is not known. After some years under Thomas Carter and Henry Cheere (see page 10) he set up in independent practice. With his Argyll Monument, 1745-49, which THE ARCHITECTURAL REVIEW is going to illustrate in the near future, he established his reputation. By 1750 he had become a formidable rival for the older Rysbrack. The Hargrave monument of c. 1757, is one of his most famous works, and one perhaps attacked more ferociously by Victorian critics than any other. Yet there is undeniably a great force in the contrast between the crashing obelisk, the figure of death flung down by the winged god of time and the *excelsior* of the resurrected general. His face is modelled with intense feeling. None of the meretricious pathos alleged to belong to all Baroque sculpture can here be found. The composition is an eminently characteristic example of the Rococo principle of three-dimensional zig-zag, a principle equally predominant in Watteau, Boucher, Tiepolo and the Austrian sculptors.



RYSBRACK: The monument to Gay who had died in 1732 was paid for by the Queensberrys, the poet's patrons. The couplet comes from a letter to Pope. Gay had wished it to be inscribed on his tomb-stone. The epitaph below is by Pope. The obelisk is taken from Kent's design of the Newton monument (see frontispiece), but the sculpture is more Rococo in rhythm and detail. The Ben Jonson monument was designed by Gibbs and put up a few years before 1728 at the expense of Edward Harley, Earl of Oxford. The splendid masks at the foot are shown in detail on page 12.





To the memory of WILLIAM HARGRAVE Esq^r
Lieutenant General of his Majesty's Forces,
Colonel of the Royal English Fuziliers,
and Governor of GIBRALTAR

It is always illuminating to see how painters interpret works of sculpture. This mezzotint of the Hargrave monument by Philip Dawe proves that Baroque sculpture was regarded as something painterly — or picturesque in the true and original meaning of the word—which had gone three-dimensional. The emphasis on the foreground and the seeming distance of the tumbling-down obelisk are in this connection especially characteristic.



ROUBILIAC



The Wade monument is earlier than that to General Hargrave. Its date is 1752. Its composition with Fame trying to prevent Time from effacing the Field-Marshal's name is weightier and more in balance. The detail is richer and more luxurious—Baroque more than Rococo. Field-Marshal Wade left £500 specially for the monument to be erected in his memory. He was a Field-Marshal unsuccessful in the field against the French in 1744 and the Scotch in 1745, but remembered for his road building and bridge building in Scotland when Commander-in-Chief of the troops there. Roubiliac is said to have been particularly fond of this work. With tears in his eyes he complained of its bad position high up in the aisle above the door to the cloisters. It is instructive to compare the two monuments in some more detail, for the differences of Baroque and Rococo cannot be regarded as generally known. While both styles work with strong diagonals—the Renaissance had avoided them—the Baroque still puts the main emphasis on the central axis, whether in painting or sculpture, which the Rococo tries to conceal by the most ingenious devices. Thus in the Wade monument the column supporting the Field-Marshal's armour stands right above his portrait medallion. In the Hargrave monument there is no such axiality. Again the figure of Time is balanced in the Wade monument by the angel-like figure of Fame. The Hargrave monument has no such counter-weight. In the place where it might be expected there is only the joint—a compositionally very important joint—of the flagstaff diagonal and the leg diagonal. Accordingly Time himself in the Wade monument moves chiefly in two dimensions, whereas in the Hargrave monument his body itself is a complicated system of three-dimensional diagonals, connected up into something like spatial spirals.



The Nightingale monument of 1761 with Death stepping out of the tomb chamber, raising his lance and clutching at the light cloak of the young wife to tear her away from her husband, is Roubiliac's last and in some ways his most consummate achievement. The group on the tomb is more concentrated and less agitated than his earlier figures—perhaps a first reflection of the coming neo-classical sobering-down—but Death is one of the most cruel and dramatic figures ever carved in England. Death to men of these generations (including Dr. Johnson) held nothing but terror. The way in which the shroud is wound round the limbs, exposing radius and ulna, tibia and fibula and spine and ribs—all curved in Hogarth's serpentine line of beauty—is unforgettable, once it has been seen and taken in. Surely, in any other country such a *chef d'œuvre* would be accepted as part of the unchallengeable national heritage.



To the Memory
of GEORGE WADE



CHEERE



Sir Henry Cheere was in his time quite a well-known man. He was born in 1703, studied under Scheemakers, was elected a member of the Society of Antiquaries in 1750, knighted in 1760 and made a baronet in 1766. He ran a successful stonemason's yard at Hyde Park Corner, where he also produced and sold lead figures for gardens. The Dictionary of National Biography has a good account of his life and work. Yet he was—at least visually—quite forgotten, when the new photographs, here illustrated, and some more presented him as the most brilliant exponent of Rococo lightness and *rocaille* decoration amongst English sculptors. Sir John Chardin was a French explorer who had settled down in England as a protestant and had died in 1712. The monument bears the motto: *Nomen sibi fecit cundo*. The relief of Westminster Abbey, delightfully sketchy and of the lightest touch, is the centre of the monument to Bishop Wilcocks, Dean of Westminster Abbey. He had devoted years of effort to the completion of the west front of the Abbey. The monument was put up in 1761. The Rococo *putti* and garlands in no way jar against the sparing architecture of the Early English arcading.



BACON

With John Bacon (1740-99) we leave Baroque and Rococo and turn to the classical revival. Bacon was materially the most successful sculptor of his day. He worked extensively for Coade's artificial stone factory—a characteristic feature—and left at his death £60,000. The monument to Thomas Gray was executed at the expense of William Mason in 1778. It has not got the schematic symmetry of the monument to Miss Ann Whytall who died in 1788. The even more rigid monument to Captains Harvey and Hutt who fell in 1794 is an early work of Bacon's son, John Bacon the Younger (1777-1859), executed in 1804.



ASHTON



R. Ashton's case is typical of the state of English Baroque research. He was evidently a competent sculptor, yet he is now entirely forgotten. Of W. Tyler who designed the monument to Martin Folkes, the antiquary, it is at least known that he was a founder member of the Academy, and died in 1801.

finest in the Abbey. Equally vehement is the gesture with which Fame presses back Time and prevents him from obliterating General George Wade's trophies of arms (page 10). This group is, indeed, a triumph of dramatic movement, the flow and flicker of Fame's draperies and the great sweep of her wings seeming inevitably to overwhelm the stiffer movement of Time.

These two masterpieces of Roubiliac raise in the most acute form a problem already touched on—the placing of the monuments in the Abbey. They are much less well known to lovers of sculpture than his Nightingale monument (pages 8 and 9) because they are placed high up in front of windows. Probably the marvellous colouristic qualities of the Wade group had never been fully appreciated until seen in Dr. Gernsheim's admirable photograph. Yet once we know where these groups are, and that they are worth the effort of several visits under different conditions of light, we may feel that there is something touching and beautiful in their present situation, which if it does not regale the eye as a full dress Baroque setting would do, is altogether preferable to the abstract and soulless setting of a museum.

Scattered between the works of these two great artists, are tombs signed by sculptors whose names have been forgotten. Some are almost unknown even to special students of the period, like the authors of the admirable tomb of Martin Folkes in the south aisle signed W. Tyler Invt. R. Ashton Sculpt. (page 10), a signature which brings once more to one's mind the relationship of design and execution in the eighteenth century. We may suppose that Tyler designed the impressive setting and Ashton must be given credit for the deeply sympathetic portrait of a natural philosopher. But who was this distinguished portraitist, and where is the rest of his work?

Beside these completely obscure artists are several whose names are familiar to half a dozen students, but unknown to the well-informed amateur. Such is Sir Henry Cheere, 1703-1781 whose position in the history of English taste must be considerable, for we can see in the Abbey that he developed from an uninspired pupil of Scheemakers into a real master of Rococo design. His monument to Joseph Wilcocks, the Dean of Westminster, for whom Hawksmoor built the towers (page 10), contains all the stylistic ingredients which Chippendale, at the same period, was popularizing by means of the *Cabinet Makers' Directory*. But in Chippendale's furniture the underlying principles of Rococo are seldom so well understood; and he was not capable of such a grandiose application of the style as Cheere's monument to Sir John Chardin (page 10). When we consider that Cheere was for forty years the most successful statuary in England, only being surpassed by his pupil Roubiliac; and that during these years his garden ornaments were sent all over the country, we may form some notion of his influence on the Rococo style—a subject on which, unfortunately, historians of English art are silent.

Classicism is not as well represented in the Abbey as is Baroque. One reason may be that by the last quarter of the eighteenth century, when Classicism began to prevail, the Abbey was already overcrowded and the best sites were taken; and at the same time St. Paul's Cathedral, where the Dean and Chapter had preserved a puritan tradition of iconophobia, suddenly reversed its policy and allowed sculptured monuments to be erected. Even so it is curious that none of the three great English classicists—Banks, Bacon and Flaxman—

are at their best in the Abbey; and that the two outstanding sculptors of a slightly later generation, Chantrey and Westmacott, are represented by monstrosities. Perhaps the truth is that the Classicistic movement was only successful in its lighter, more intimate and more graceful moods. Canova is best remembered by his Princess Borghese, not by his Nessus; and Thorwaldsen by his reliefs; and even Sergel, who had a feeling for sculpture in the round, by his terra-cottas than by his large marbles. But a generation of talented sculptors which should have expressed the same sense of elegance as the finest Louis XVI and Empire furniture, was forced by the academic theories of the day to waste years of labour and tons of white Carrara marble on historical groups now completely forgotten. It is *Penelope Boothby* and not *Caractacus and his family before Claudius* which has commended Thomas Banks to posterity; and so we may claim that one of his most successful works in the Abbey is his wall monument to Isaac Watts (page 12), executed in 1779 immediately on his return from Rome. The circular composition is designed with a science and taste equal to the best Italian models of the day and foreshadows the style which Flaxman was to popularize. No doubt Banks himself would rather be remembered by the famous figure of a Mahratta captive (page 12) which forms part of an uninspiring monument to Sir Eyre Coote, but was exhibited separately in the Academy in 1789.

It is partly because he accepted with a better grace the decorative limitations of Classicism that Flaxman's name is remembered by those who have not heard of Banks and Bacon.

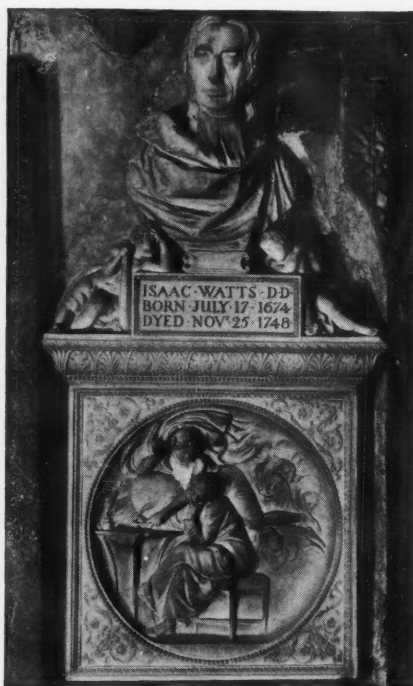


The head of Newton from Rysbrack's Newton monument illustrated in the frontispiece—an interpretation of scientific genius so clear and serene that it belies all assertions of Baroque superficiality.



FLAXMAN

Flaxman's monument to the first Earl of Mansfield, the great jurist and victim of the Gordon riots, is the most satisfactory of his efforts in the grand manner. Usually more successful, where the sensitive flow of his line has free play, in drawings and reliefs, he has here achieved dignity without loss of *nuance* in the surface. The model of the monument was exhibited in 1796. It was finally placed into position in 1801. To the left below the throne stands Justice, to the right Wisdom. The most familiar figures of the tomb, however, are the youths with the extinguished torches.



BANKS

Thomas Banks (1735-1805), in spite of Mr. F. C. Bell's excellent book, is still much less well known than Flaxman, though he was equally important as a representative of neo-classical sculpture in England. He was twenty years older than Flaxman. So his stay in Rome—at that time *de rigueur* for self-respecting artists—took place from 1772 to 1779, while Flaxman did not arrive until 1794. He was a friend not only of Flaxman but also of Fuseli, whose violence seems indeed reflected in some of his less familiar works. It is interesting to remember in this context that Banks was a radical in his political views. At the time of the Horne Tooke and Hardy troubles in 1794 he was even arrested with them. The Isaac Watts monument does not show him in this mood. It dates from 1779 and is, with the charming relief of the inspired hymn-writer, up to Flaxman's best standard. The life-size figure of the Mahratta captive comes from the monument to General Sir Eyre Coote and was done in 1784-89. The chief features of the monument are an obelisk with a palm-tree in relief to which a winged Fame attaches the portrait medallion of the general.



He was able to direct the whole of his talent into graceful and intimate reliefs, which reaffirm, after the curious episode of Hogarth and Roubiliac, those persistent characteristics of English art—linearism and good taste. In the Abbey, however, he is best represented by one of his most solid pieces, the Mansfield monument. The attendant virtues are mediocre, but all who knew the late Lord Oxford will recognize that the figure of Mansfield (page 12) is a likeness of a humane and scholarly lawyer.

Bacon's contemporaries would have disputed his claim to be included among the Classicists (although he once deceived his fellow sculptors by an imitation of the antique), and it is true that he did not attempt the austerity of Banks. He was content with the cosmopolitan style of the late eighteenth century—the style of Sergel and Chinard—which is not confined to Classicism, but is capable of it. His beautiful monument to the poet Gray (page 10) is more Attic in feeling, perhaps, than anything by Banks or Flaxman; but the monument to Miss Ann Whytall (page 10) is more characteristic of his usual manner—graceful, pleasing and, it must be admitted, capable of monotony. Bacon was the "safe" sculptor of his time and when he died, at the age of 59, he left £60,000. But that does not mean that he is negligible, and as the directing mind responsible for Coade's artificial stone his influence on taste must have been even greater than that of Cheere.

The Warburg Institute's series extends into the nineteenth century, and we are grateful. But we cannot say that Westmacott provides the same shocks of pleasure and surprise as Rysbrack. The hand of academism, already heavy in the eighteenth century, became almost annihilating after 1800. We remember that this was the period in which *cognoscenti* and academicians (Westmacott himself an honourable exception) condemned the sculpture of the Parthenon as lacking in taste and correctness. Soon the academy was to satisfy a new middle class patronage with a smooth, chaste, vapid style which no

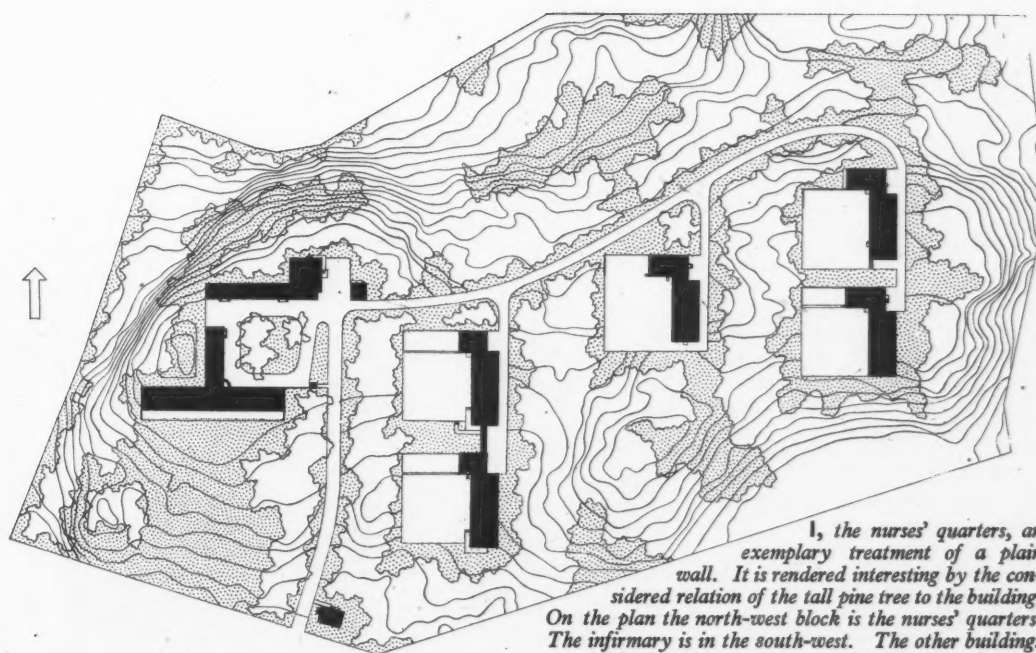
photography could render interesting, and for over a century the exuberant inventions of Roubiliac were condemned as reaching the lowest depths of depravity. That such false values have survived till recent times is due to ignorance; and the Warburg Institute's photographs should be the first step in a new valuation of English art. The next step is to make proper use of the material provided. No more lists of sitters and lists of rectors, no more chronicles of squabbles in the Royal Academy; above all no more short summaries. The writer who attempts a critical study of English eighteenth century sculpture must be familiar not only with Continental art but with Continental (or American) methods of art-history. And what a rich mine awaits him, what nuggets of discovery compared with the worked-out seams of Antique or *quattrocento* art.



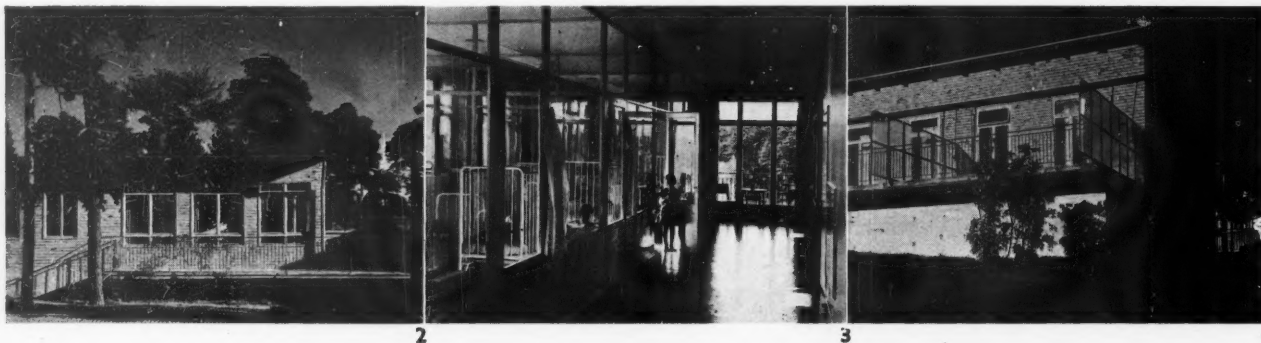


CHILDREN'S HOME IN SWEDEN

Paul Hedqvist



1, the nurses' quarters, an exemplary treatment of a plain wall. It is rendered interesting by the considered relation of the tall pine tree to the building. On the plan the north-west block is the nurses' quarters. The infirmary is in the south-west. The other buildings are children's units, the large one for the older children.



Nybodahemmet is a convalescent home for children of indigent parents. It stands on top of a hill, overlooking the city of Stockholm. The plan on the previous page shows the nurses' quarters to the north, 1, and children's units, 2, south and west of it. The larger unit is for the older children. 3 and 4 are the infirmary. The individual units are so generously separated by park-like gardens that no institutional feelings can arise. The Swedes, so one is led to assume from Mr. E. F. Kidder Smith's photographs, took over from England the unerring landscaping sense of the Browns and Reptons, when the English ceased to be interested in it or at least to appreciate it according to its true meaning. Judicious planting, now so conspicuously absent from most modern British work, is one of the chief effects of Swedish architecture. The contrast of plain wall and pine-tree in the picture of the nurses' quarters, 1, is by no means accidental. Nor is the relation of trees to sun-court in 5. Or would the architect have thought of the charming idea of leaving windows in the wall that can be shut by blinds? He wanted the views over the hills as part of his effect, yet did not want to make it so permanent that people would stop noticing them.



2, one of the children's units. They are generously spaced with plenty of garden around. 3 and 4, the infirmary unit with sun terrace and wind-screens. 5, a semi-enclosed garden-court, where children can play in the sun, yet be protected from the wind.

Queen Anne taste and æstheticism

By Dudley Harbron

Queen Anne and the early Georges . . . form the nucleus of a modern style.

E. R. ROBSON: *School Architecture*.

And convince 'em, if you can,
That the reign of good QUEEN ANNE
Was Culture's palmiest day.

W. S. GILBERT: *The Aesthete*.



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IN the long procession of Victorian years the 'eighties were the most eventful. It was then that the application of electric power to the lighting of streets and buildings became practical; conversation over long distances by telephone a reality; chilled meat a dietary, and anything in the revised Queen Anne style the rage.

Seated in a chair it was possible to hold a conversation with a friend in a distant part of London—"We had nothing to do but talk as we should to anyone in the room, with ourselves holding to the ear a short vulcanite telephone (Bell's patent), a thing very like the constable's mace of Queen Elizabeth's time."

It was in these years also that the bicycle was gradually improved until it gave to ordinary people the means of moving freely, pleasantly and cheaply, from place to place.

The multitude were not slow to explore these many new technical possibilities, and so doing they created the modern world. The effects upon costume and convention were satirized, as is the habit when these ornaments change, and this merrymaking may have retarded, though it could not arrest, the new design. Indeed, it was but a brief interval ere such individuals or sections of the community as resisted the intrusion of the new ideas, found themselves outmoded. The upper classes encumbered by horses and servants in the wings; dusty skins on the floor, stags' heads on their walls—waited for the day when someone from the goldfields would buy them out. With the middle-classes, their furniture dingy, their houses too large, their gardens too threaded by serpentine paths, or in cities without garden or path.

Among the more receptive these applications of science to service were destined to contrive a revolution in taste and manners as complete as had the Renaissance. Electric light promised a cleaner world, and to colour a range of greater delicacy. The telephone and the cycle contracted space. It was now feasible to scatter the people with less disturbance of nature than had characterized the railways. A healthier world was sure to influence the arts.

So it befell that about 1880 Art turned the corner; at least that was what some observers believe she had done. Opinions varied as to whether the turning led to her proper destination; but, that a change in direction, right or wrong, had occurred was hardly disputed. Queen Anne became the fashion in house, furniture and habit. Extremists like William Burges, called the manner "negro-language," whereas young Oscar Wilde opined that "the English Renaissance" was at hand.

The writers of the day marked the event. W. S. Gilbert, sensitive to the trend of things, immortalized in Bunthorne's song (1881) the foibles of the moment. In anticipation the architectural press grew lyrical:

"The annual soirée came off this time a month earlier than usual. The dresses were of course very eccentric, and it was amusing to see how fashionable ladies tried to dress, or rather to drape, like artists' models, and a few models like fashionable ladies. Speaking generally, it may be said that the costume began too late and concluded too early. The President moved through the crowded rooms like an elderly Adonis, and the Beauty of the London season—not Mrs. Langtry, but the new Beauty—had such a crowd round her that it was suggested at one stage to protect her by a cordon of police. Mr. Val Prinsep offered his valuable services, and Sir Frederick was on the point of accepting them when a rumour went abroad that Mrs. Langtry had made her appearance in Gallery 4. Everybody ran off to compare the beauty with her portrait, but no one could tell which of Nausicaa's maidens was intended for Mr. Langtry's wife."

Another participant in the activity of these days and their aftermath, George Moore, in his youthful *Confessions*, records how the less gouty of his friends welcomed the coming of Arts' springtime.

"It was gala night in Curzon Street, the lords were driving up in hansoms; some seated on the roofs with their legs swinging inside; the comics had arrived from the halls; there were ladies, many ladies; one man was attempting to kick the chandelier, another stood on his head on the sofa. . . . There was a delightful youth who

seemed inclined to empty the mustard pot down my neck."

Opinion may vary as to the degree of advance in culture this scene represents, but there can be no dispute that it foreshadowed a crack in the face of the Victorian façade. So nobody was surprised when ten years later Sir Max Beerbohm recorded in his essay "1880"—"Men and women hurled their mahogany into the streets."

Yet although three of the most fastidious stylists of our day—Gilbert, Moore and Beerbohm—discerned in these years that which they deemed attractive and momentous, there were others. These appear to have been unconscious that art had made any move. If they had been aware, they would not have so insistently incited their readers to study the nature of the decadence into which the arts had fallen.

We realize this, because about now two of these doubting critics, Charles Eastlake and Mary Haweis, conceived it to be their duty to educate the public taste. Eastlake had just retired from the post of secretary of the Institute of British Architects. A few years earlier he had issued a revised edition of his book, *Hints on Household Taste in Furniture, Upholstery and other Details*. In this he has left a record of what he believed to be the defects of the prevalent designs: the outline of a theory which if applied would, he suggested, lead to improvement, and some examples of the personal application of his theories. It was unnecessary, he said, to revert to old patterns of furniture in order to escape from vulgarity and extravagance, for "study and experience have since proved that the internal fittings of a house may be made picturesque and interesting without being rude and clumsy in form, and it is not necessary to sacrifice the refinement and comfort to which we are accustomed in the nineteenth century in order to secure simplicity of style." The first part of this paragraph condemns the collection of antiques, the latter part the supposed æsthetic necessity to suffer to be beautiful. The nouns are typical, and in this paragraph is a word that recurs many times in *Household Taste* and

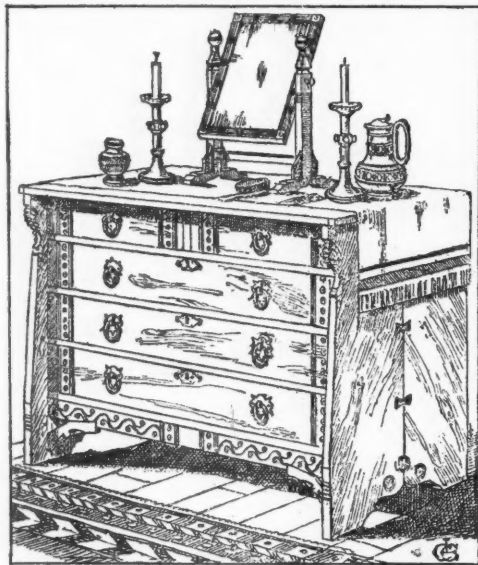
² *Confessions of a Young Man*, 1886. Penguin edition, p. 205.

¹ *The British Architect*, 1879, Part II, p. 120.

³ *The British Architect*, 1879, Part II, p. 2.

in the other art writing of the day—picturesque. Every time it is used by Eastlake, it is as a necessary attribute of anything he approves. It is not, he claims, impossible to design a picturesque kitchen range—conversely, chairs and tables that are unpicturesque are deplored. For Eastlake the meaning of the word seems to have been “like a picture,” in the sense that the epithet has for a sailor commending an efficient ship. His illustrations support this interpretation. But it is likely that his readers understood the word to have the meaning put upon it by Ruskin—“parasitical sublimity.”

As his work dealt with furniture he did not illustrate his notion of building. He explains that planning should take into account the arrangement of rooms, light and ventilation. Materials should be used according to their nature and properties, buildings should be suited to the age, the climate and the country in which they are put up. He complains that architects only consider appearances, and as for the mass of the people anything Elizabethan was admired. Eastlake was an exponent of functionalism or, as he called it, “the invaluable study of architectural fitness.” What touched architecture was equally applicable to furniture. The design for a dressing table, 1, is



1, a dressing table from Eastlake's *Hints on Household Taste* (1868). It shows Eastlake's somewhat medievalizing but comparatively original manner, and his consideration of fitness.

a specimen of his creation that shows his stage of freedom from period reproduction. In fact, for what it is worth, he succeeded in originating a distinct Eastlake manner.

The Art of Decoration, by Mrs. H. R. Haweis, had the same objective as *Household Taste*. It was an elegant production, illustrated by the writer who, before her marriage, had been known as Mary Joy, the daughter of the artist Musgrave Joy. She was a prolific writer on the personal arts. Such designs, 2, as it is assumed she was responsible for, had even less anchorage in the past than those of Eastlake. They range closer to what has come to be known as *Art Nouveau*. Though she would not have admitted the accusation, she was an aesthete. In her pages the Queen Anne revival bulks larger than the aesthetic movement. Actually it did so at the time she wrote. Mary Haweis believed it had no roots: it was, she thought, a timid phase—a phase that would expire when men became beauty-conscious through visiting museums on Sundays: Ruskin's panacea. As for architecture, which she considered in part an abstract art, until architects sought comfort, light, shade and brightness, it could never revive.

Her preferences are frequently opposite to Eastlake. That they were so is curious, for her critical starting point was, expressed in different words, like his. Her dicta, “beauty means the harmonious relation of each thing to its purpose,” expresses what both intended.

Neither Eastlake nor Haweis pretended to discuss architecture. The lady only remarked

that the elevations should be painted. She had done this to her own house opposite Lord's Cricket Ground—and met with unfavourable comment: “The colouring of her house is, we understand, due to her notions about colour harmonies—poor Mrs. Haweis!”⁴ The man, more feminine than his colleague, suggests that the elevation should be covered by creepers, the front door painted a bright hue, a flower basket be hung in the porch. He escaped censure.

On the latest attempt of the nineteenth century architects to find an appropriate manner through the re-use of the Queen Anne style, Eastlake only remarks that it is “now in vogue.” He gives the impression that he regarded it as just one more revival. Mrs. Haweis discovers the “Annites” (as she calls them) everywhere as intruders into her especial domain. They are condemned, ridiculed and contradicted all through her pages. When her dicta are borne in mind, it is odd that the ground of her complaint was that it was not a genuine revival.

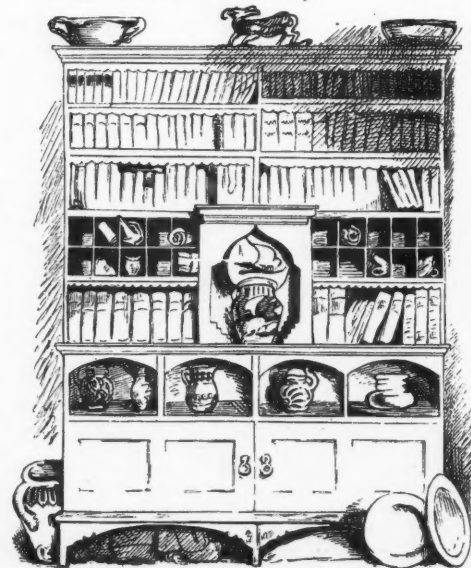
Some time later she relented sufficiently to visit the Red House, the home which J. J. Stevenson had built for himself in the Bayswater Road in 1871. The style of this house he called himself, in his *House Architecture* of 1880, Queen Anne. The obituary note on Stevenson which appeared in the fifteenth volume of the *Journal of the Royal Institute of Architects* says that its style altered the character of street architecture in London. Unfortunately no photographs of the Red House seem to be obtainable, and the original drawings in the Spiers Collection (Victoria and Albert Museum) are inaccessible for the duration of the war.

Stevenson went into partnership with E. R. Robson about 1870, just when Robson was appointed architect to the newly founded School Board. Their faith in Queen Anne was first professed publicly by Stevenson in 1874 in an address to the Institute of British Architects. He said:

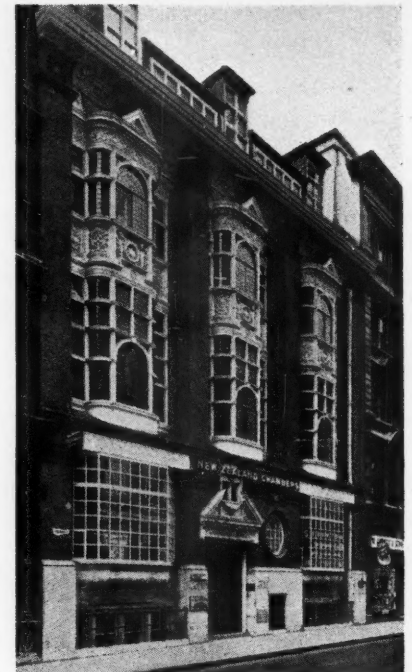
“There has been recently in England a reaction of taste against Gothic architecture towards what is commonly called Queen Anne architecture, a name which, though inadequate and unsatisfactory, is sufficiently intelligible,” and, as to its detractors, “some assert that the whole movement is a mere fashion, first started by Dante Rossetti and imitated by his followers.” This he denied, and continued, “The style in all its forms has the merit of truthfulness; it is the outcome of our common modern wants picturesquely expressed.” As examples of the new manner he cited Norman Shaw's New Zealand Chambers in Leadenhall Street, 3, the School Board Offices on the Thames Embankment, and a red brick house in Kensington by Bodley.⁵

⁴ *The British Architect*, 1879, Part II, p. 34.

⁵ *The Builder*, 1874, Part I, p. 537.



2, a bookcase from Mrs. H. R. Haweis's *Art of Decoration*. Her book came out in 1881, that is only thirteen years after Eastlake's. These years, however, mark the beginning of the aesthetic movement. Mrs. Haweis's design is far less dependent on the past than Eastlake's, and shows the new delight in shallow curves so characteristic of Neo-Queen Anne.



3, Norman Shaw's famous New Zealand Chambers in Leadenhall Street, designed in 1872. These bay-windows, though of seventeenth and not of eighteenth century origin, became a hall-mark of Neo-Queen Anne.

When Stevenson's lecture was reported, *The Builder* suggested a literary origin. It was traceable to a story by Kingsley in *Frazer's Magazine*, in which the hero was made to say, “I will not have the house Gothic, everyone has that now,” and then continued to describe a Queen Anne home.

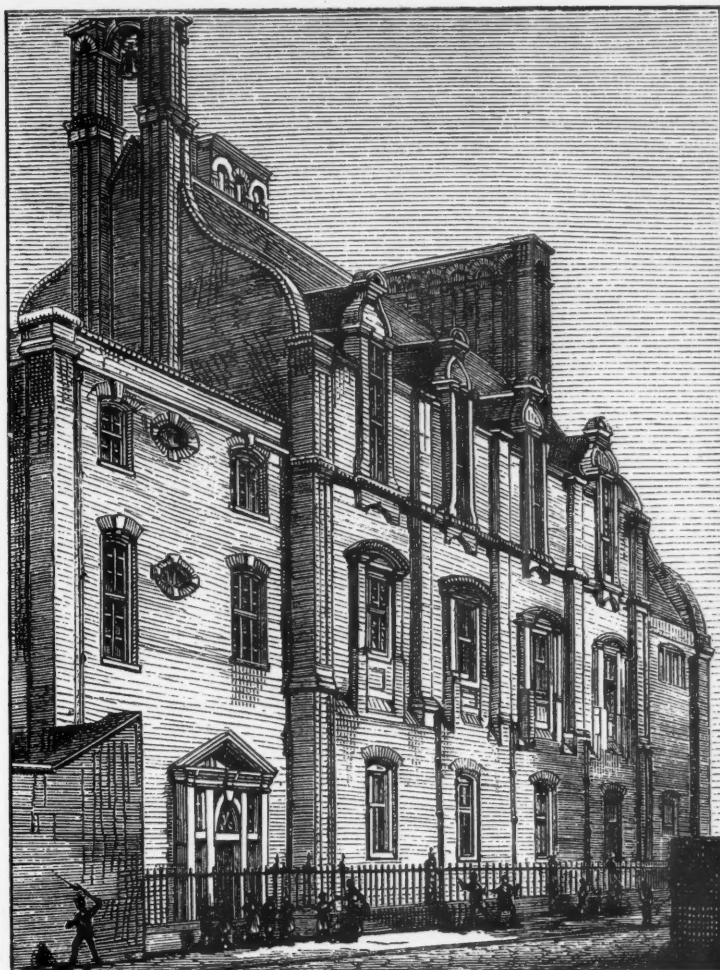
This, or another of the many suggested literary incentives may, of course, have led some architect or his client to essay a house in the Queen Anne manner: it cannot be disproved, though none has confessed to literary inspiration, all who have anything to say as to why they adopted the period use the arguments advanced by Robson and Stevenson.⁶

Six years later, when Mrs. Haweis interviewed him, Stevenson said again that he had “transferred his affections to Queen Anne, when practical experience had convinced him that Gothic was unsuitable for domestic work.” The use “of the classic, of course, in its more picturesque forms” enabled him to provide “for nineteenth century ideas of comfort and luxury.”

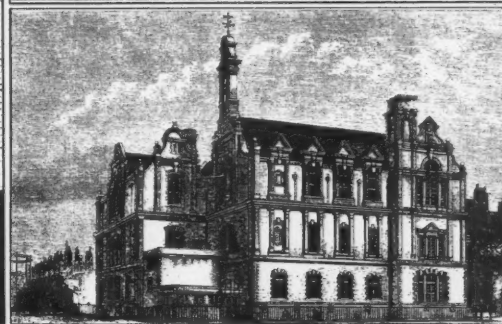
The words “of course, in its more picturesque forms,” provide the explanation as to why the Queen Anne variant of the Renaissance architecture should have been preferred above the later more austere Georgian developments. It more nearly approached the opulence so dear to the time. This opinion is borne out by the brief reference in Roger Smith's *Architecture*, published in 1880, where he writes: “In Queen Anne's reign a semi-Gothic version of Renaissance architecture was practiced, to which great attention has been directed in the present day.” It was a less drastic transition from the Gothic, which had acquired a snob value largely due to the association of the names of Scott and Street with the style, and their architectural eminence in the popular mind. What they had approved must be the mode. That those able to employ an architect to design a house should venture the new style which had not yet the sanction of any great name, indicates the realization of the inconvenience of Gothic and a rebellion against imposition.

Stevenson naturally knew why he had adopted the red brick and sash windows. He must have entirely agreed with Robson, who gave as his reason for employing the style in the design of many of the schools which were erected following the Education Act of 1870, that “the only really simple brick style available as a foundation is that of the Jameses, Queen Anne, and the early Georges. . . . They form the nucleus of a good

⁶ Robson's arguments, see *School Architecture*, 2nd edition, p. 297, seqq.



4



5, 6, 7

Amongst the buildings that made Neo-Queen Anne popular in London, the Board Schools stand in the first order. The revival of the Queen Anne style, or that brick and sash style which went under the name Queen Anne, dates back to 1870 or a few years before. The four Board Schools here illustrated were all included in E. R. Robson's *School Architecture* of 1874. The School Board had been founded in 1870. The adoption of so novel a style by an official body is as remarkable as municipal architecture in the MARS or Tecton style would have been in 1939. The schools are 4, Harwood Road, Fulham, by Basil Champneys, 5, Orange Street, Southwark, by Robson, 6, Wormington Road, Portobello, and 7 West Street, London Fields. 6 and 7 are also by Robson, perhaps in collaboration with Stevenson.

modern style."⁷ In pursuance of this programme, Harwood Road School, 4, had been built from designs by Basil Champneys and West Street School, 7, by Robson and Stevenson.

But the obvious explanation was not sufficient for the curious. "Perhaps Thackeray and Dickens were largely responsible for the Queen Anneism fashionable now," explained W. H. Thorpe.⁸ Professor Kerr believed that Phené Spiers "had visited Holland in his desire to comprehend, if he possibly could, the reason for the introduction of the Queen Anne style into this country."⁹

Why the style had been adopted is a more simple problem than when and by whom. Mr. Pevsner has traced the revival to 1866, in Kinnel Park, Abergele, by Eden Nesfield¹⁰, 9, and to Broadstairs Rectory, 1870, by E. J. Taver¹¹, 8. After that, the running is made by Norman Shaw, E. W. Godwin, M. B. Adams, E. J. May, those already mentioned, and others.

The larger number of those who professed to guide the uninitiated were as critical as Burges or Mrs. Haweis. For them it was "uncalled for," others ignored it, and yet more exploited the approval of the devotees of the æsthetic movement, using the aspects of that movement which appeared to them as eccentric, as an instrument, through which by association to throw ridicule upon the revived style.

For by an accident in time the two movements became intertwined. The æsthetic movement was less tangible, seeking to establish pleasurable

emotion as the criterion of choice. The pale greys of the revival, the curved outline of the mirrors and furniture may have attracted the eye of the æsthetes, who thence moved to the more subtle curve of the lily. The essence of the æsthetic doctrine was its exclusiveness; only the elect could be moved by its nuances, and only individuals so moved were capable of æstheticism. "This recognition of the primary importance of the sensuous element in art, this love of art for art's sake, is the point in which we of the younger school have made a departure from the teaching of Mr. Ruskin—a departure definite and different and decisive."¹²

It was in 1880 that the author of this statement—Oscar Wilde—walked down "Piccadilly with a poppy or a lily."¹³ Almost immediately after his promenade he was represented by Du Maurier as requesting his companion to live up to her china.¹⁴ This was but the most telling of his drawings in *Punch* of the æsthetic group, the imaginary Jellaby Postlethwaite, Pilcox, Mrs. Cimabue Brown, Maudle and the rest. The drawings were not noticeably able nor the letterpress particularly witty; their main interest for us is as an index of the extent of the interest the movement had for readers. The series was possibly inspired by the dispute between Tom Taylor (the Editor of *Punch*) and Whistler, whose symphonies in this and that were beyond the range of the red, white and blue Philistine. Unfortunately they do not reveal in their backgrounds or settings any clear representation of the material products of the movement. The Empire-Greenaway-Burne-Jones type of costume adopted by the ladies is the



8 and 9, two of the earliest examples of the revived brick and sash style: Nesfield's Kinnel Park of 1866, 9, and E. J. Taver's Broadstairs Rectory of 1870, 8.

⁷ *School Architecture*, p. 321.

⁸ *The British Architect*, 1879, Part I, p. 96.

⁹ *The Builder*, 1881, Part I, p. 388.

¹⁰ *The Architectural Review*, March, 1942.

¹¹ Letter from Mr. Pevsner to the author. Mr. Pevsner refers to the 1891 volume of the R.I.B.A. *Transactions*, in which the Broadstairs Rectory is called "one of the earliest ventures in the modern revival of brick and sash-windows."

¹² Rennell Rodd: *Rose Leaf and Apple Leaf*, 1882. Introduction by Oscar Wilde. Reprinted *Art and Decoration*, 1920, p. 120.

¹³ Lewis F. Day in *The British Architect*, August 22, 1879.

¹⁴ *Punch*, October 30, 1880, p. 194.

most precise part of their record; the drawing of February 19, 1881 (see frontispiece to this article), the most comprehensive record of their supposed taste in furniture which, if progress is relative to the conservation of energy, reveals that the æsthetes had made an advance. These settees, tables and chairs, intended presumably to have some connection with Japan, were the antithesis of the mahogany extravagances until then in favour.

Wilde focused attention upon both movements; he advertised both without creating any. Even before he monopolized the limelight, Queen Anne had become associated with the æsthetes. It appears in the house which E. Godwin built for Whistler in 1878, 10, and above all in the new Bedford Park Estate, where only houses in this manner were allowed to be built, 11 and 12. The kind of building favoured became the architectural emblem of the highbrow.

In his Presidential address of 1881 to the Architectural Association, Aston Webb referred to the settlement:

"We have now certain well-known æsthetic villages not far from town, where people live in 'cots' and fill their gardens with sunflowers; where ladies dress to suit the houses, and where anything but red brick and white barred windows are absolutely tabooed."

The owner and initiator of the estate was Jonathan Carr, who lived in a house on the estate—Tower House—surrounded by his tenants in buildings designed by his architect, Norman Shaw.

"There was a village builded
For all who are æsthete,
Where precious souls it fill did
With utter joy complete,"

sang the balladist in the *St. James's Gazette* rather lamely.

Looking back, it is acknowledged that they were not such fools. The amenities they gained for the rent they paid were something the hard-headed missed. They had the use of a club—the prototype of a county club—for a guinea a year. They had a school, a church, a pub—The Tabard—a college of art at the door.

Earlier the two movements had not been confused. Gilbert, in *Patience*, only partly united

them. That they were not the same, was recognized by Richard D'Oyly Carte in an address delivered to the public on October 10, 1881, when the opera was moved from the Opéra Comique to the New Savoy:

"Without adopting either of the styles known as Queen Anne and Early English, or entering upon the so-called 'æsthetic' manner, a result has been produced which I feel sure will be appreciated by all persons of taste. . . . The main colour tones are white, pale yellow and gold."¹⁵ The cherubs, the angels, the trumpets had gone, and the æsthetes had prevailed in the colour scheme and drop curtain. The æsthetes substituted simplicity for multiplicity. They went part of the way toward a realization that design is decoration, whereas Morris had thought that design and decoration were separate.

D'Oyly Carte persuaded Wilde to go to America, ostensibly to lecture on *The Practical Application of the Æsthetic Theory of Exterior and Interior Decoration*, but actually to assist the States to understand the point of *Patience*. In the published versions of the American lectures there is no reference to Queen Anne; there are, however, two or more allusions to Whistler's colour harmonies and the Peacock Room. On his return, after a visit to France, he repeated the theme as *The House Beautiful* to English audiences. Here, in addition to the title, much of the substance was altered. He had modified his costume, abandoned his knee-breeches, and now appeared "a tall, well-built man, fully six feet in height, dressed in a suit of black broadcloth, white kid gloves, and bright leather boots, swallow-tailed coat and open vest. A large white lily was displayed upon the left collar of his coat and a light red silk handkerchief hung out carelessly from the inside left breast pocket."¹⁶

From a contemporary account of the lecture he appears to have said: "The kind of house most suited to England is the style commonly called Queen Anne, though that is a misnomer (Stevenson's comment). The old brick house, with a free use of timber beams, was the most beautiful to look at," and somewhat later in his speech he remarked: "The secret of all good architecture

¹⁵ Walter Hamilton: *The Æsthetic Movement*, 1882, p. 38.

¹⁶ *The Eastern Morning News*, October 17, 1883.

and of all good furniture is to have the Greek line with the Oriental phantasy." These sentences reveal how hazy Wilde was upon the subject. They indicate that he had not yet made up his mind whether to follow Morris or Whistler. He never was sure. Two years later he had made the choice for white walls and red furniture, or the American, but before his death he had reverted to his earlier preference, "for wooden beams showing and the white square of plaster diapering the framework." The importance of Wilde is that, what he said, is recorded—sense and nonsense—whilst the remarks of others are silent or lost.

He was at the time very young, his lectures like his poems were echoes of other men's tunes. Fragments of Morris, Whistler, Rossetti, Stevenson, Haweis and Eastlake recur in his phrases, not yet fashioned in the witty elegance that he was so soon to realize. The lectures were a form of pot-boiler, redeemed from banality by his vivid personality, and absorbed by his uncritical audience. They reveal how confused was the self-anointed prophet of the æsthetic movement as to its architectural implications.

When he spoke, Bedford Park was their show-piece. Walter Hamilton, when he visited the colony, observed that the residents were "decidedly of the æsthetic type, both as to mode of dress and fashion of arranging their hair," and that at the Chiswick School of Art, "one young lady was putting the finishing touches to a very life-like representation of that æsthetic favourite, that bright emblem of constancy, the brilliant sunflower."¹⁷

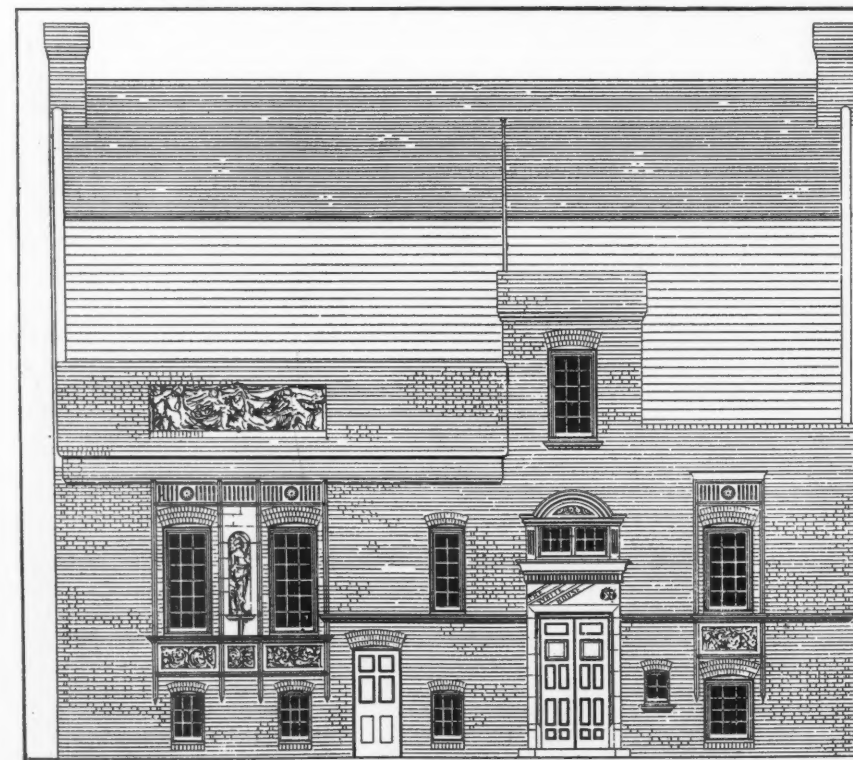
Although some of the devotees of the æsthetic movement assumed strange postures and "seldom ate," and were in consequence the deserved subjects of ridicule of their less sensitive neighbours, inherently it contained the energy needed to survive.

"It was a theory, indeed, which might properly be regarded as in a great degree coincident with the main principle of the Stoics themselves, and an old version of the precept—'Whatever thy hand findeth to do, do it with thy might.'"¹⁸

¹⁷ *The Æsthetic Movement*, p. 121.

¹⁸ Walter Pater: *Marius the Epicurean*, p. 125. Travellers' Library, 1938.

Once Neo-Queen Anne had been established, it was taken up and then developed by a whole generation of architects, or rather two, an older of independent approach, and a younger accepting the style as a welcome convention. To the creative older generation belong Shaw and Stevenson (born 1831), Godwin (born 1833), Nesfield and Robson (born 1835), Tarver (born 1841) and Champneys (born 1842), to the receptive younger generation Adams (born 1849) and May (born 1853). 10, left, is one of the most original variations of the universal theme: Godwin's *White House*, built for Whistler in 1878. 11, is the *Chiswick Art School* by Maurice Adams. It is situated in the main street of Bedford Park, Norman Shaw's garden suburb. In the same neighbourhood is the row of houses, 12, by E. J. May.



10



11



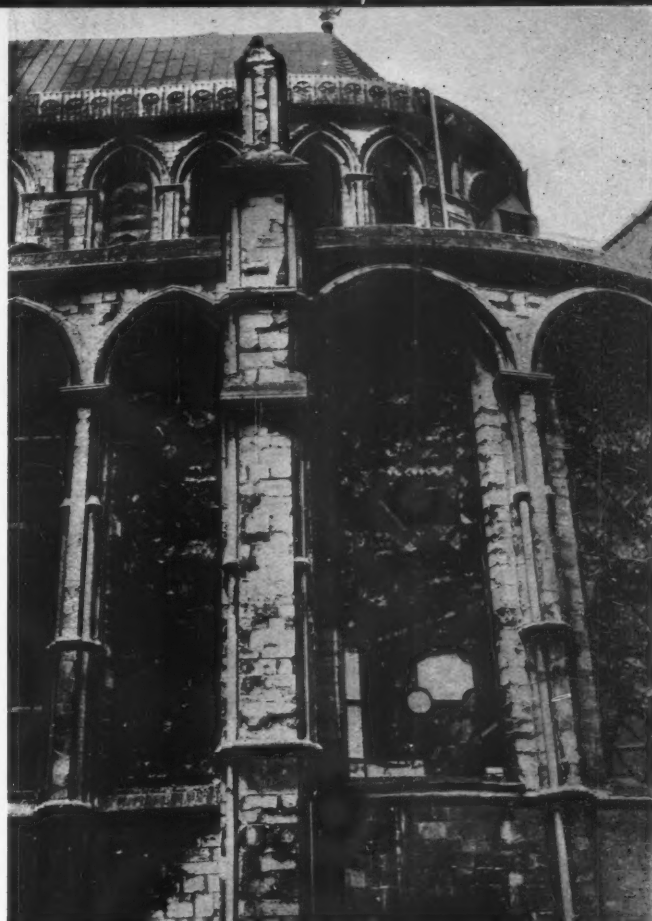
12

BOMB DAMAGE TO NOTABLE BUILDINGS

CANTERBURY

FIRST INSTALMENT

Nothing worse than broken glass and a few chipped monuments happened to **CANTERBURY CATHEDRAL** in the raids of 1942. Most but not all of the medieval glass had been removed. Here are windows in the south side of the Trinity Chapel—Victorian imitations of the style of the thirteenth century. The "ferramenta" are, however, original.



Of the two heavy bombs palpably aimed at the Cathedral, one destroyed a Canon's house and the other smashed the **LIBRARY**. This building, in the Norman style, was completed in 1868. H. G. Austin, the Cathedral surveyor of the time, was the architect, and the materials he used were brick with an external facing of Caen stone. Stretching eastward from the great cloister, the library covers part of the site of Lanfranc's monastic dormitory, some of the openings in its west wall being embodied in the new building. Salvage work on the library's contents has been in progress ever since the bombing, with satisfactory results.

THE NORMAN STAIRCASE, one of the lions of English Romanesque architecture, has precariously survived among the battered precincts of the **KING'S SCHOOL**. This curious building was the approach to the "aula nova" shown on the famous Canterbury map of the twelfth century. The "aula" extended a considerable distance to left and right of the staircase but only the substructure of the left-hand portion survives. The upper part (1855) and the Gothic building beyond were built by Austin to accommodate the King's School. The original purpose of the building to which the staircase belonged cannot now be determined, but Professor Willis suggested that it may have been a dormitory for the poorer class of Canterbury pilgrim. On the right is seen the bombed gymnasium of the King's School, a modern building behind a partly ancient wall.

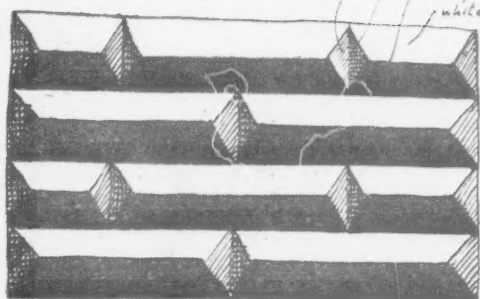


BURGATE STREET has lost many of its heavy, ancient, gabled houses with oversailing storeys. The sites of some of these are seen in the photograph, with the solitary tower of St. Mary Magdalene, built in 1502. The body of the church was pulled down in 1871 (see under St. George's church, facing page). Beyond is the intact Roman Catholic church designed by J. G. Hall in 1876. The gaps created in Burgate Street, providing a panoramic view of the south side of the Cathedral, have given rise to much controversy on the desirability of "opening up" the centre of Canterbury.

LADY WOOTTON'S GREEN, the south side of which is shown here, was a picturesque square in front of the great gateway of St. Augustine's. Some of the houses were medieval, and when blast stripped them of their plaster and brick facings the ancient timbers were exposed. In the building nearest the camera a fifteenth or early sixteenth century corner post, with moulded capital, emerged. Such exposures were common in Canterbury after the raids and much "brickwork" turned out to be a mere skin of "mathematical tiles" fixed over half-timbered fronts in the late eighteenth or early nineteenth centuries.



Shades of gray
ROSCOMMON & elsewhere



paler gray
paler gray
v. dark gray
white

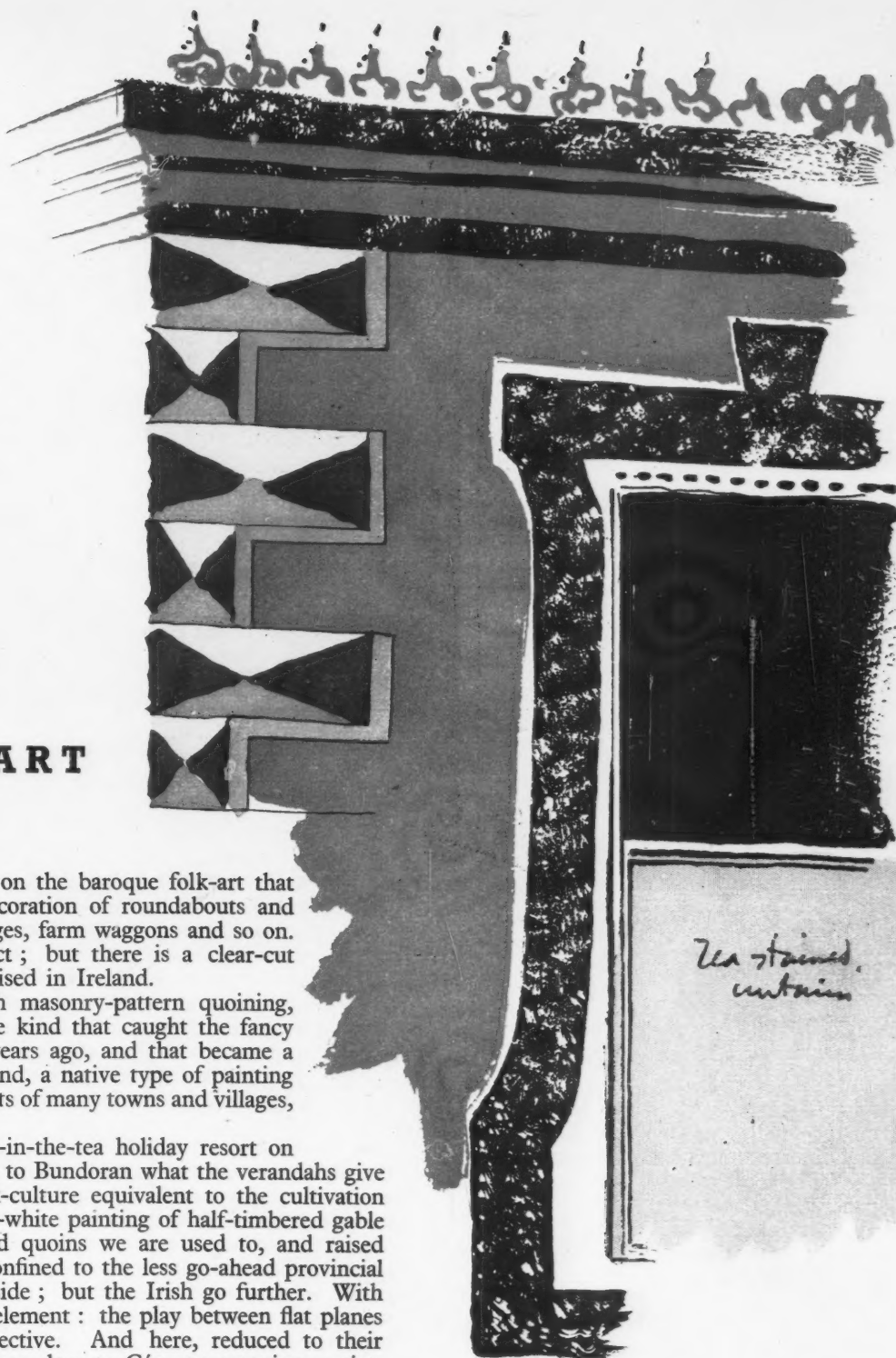
A CUBIST FOLK ART

By John Piper

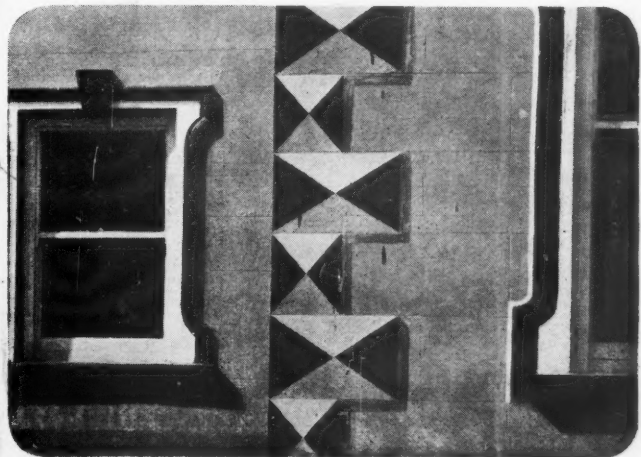
There is a place for a handsome volume on the baroque folk-art that still flourishes in the British Isles in the decoration of roundabouts and swings, ice-cream barrows, tinkers' carts, barges, farm waggons and so on. Cubist folk-art is a rarer and vaguer product; but there is a clear-cut fragment of the old tradition still being practised in Ireland.

In England we are familiar enough with masonry-pattern quoining, marbling on pillars, graining on doors, of the kind that caught the fancy of Picasso, Braque and other cubists thirty years ago, and that became a common element in their paintings. In Ireland, a native type of painting for quoins and plaster facings enlivens the streets of many towns and villages, especially in the remoter parts.

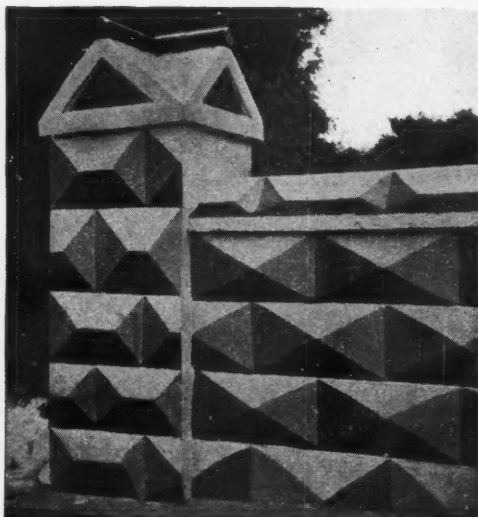
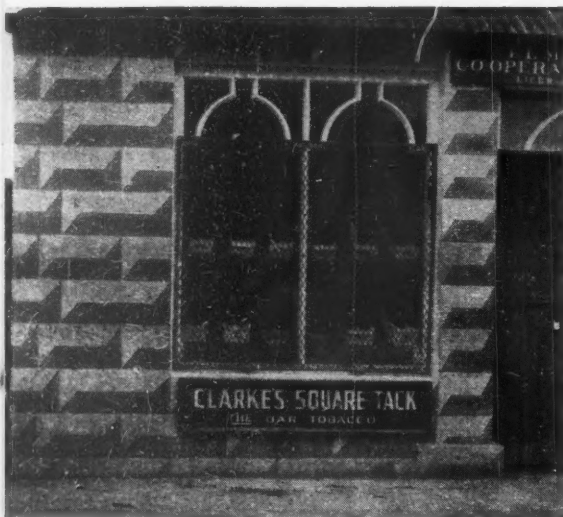
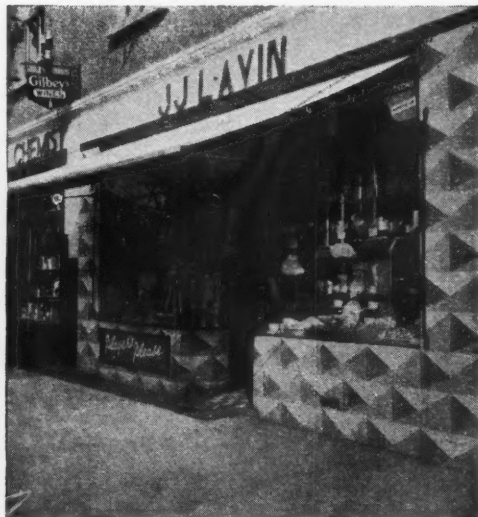
Bundoran, a breezy, spade-and-pail, sand-in-the-tea holiday resort on the coast of Donegal has much of it. It gives to Bundoran what the verandahs give to Brighton or Bognor Regis. It is the folk-culture equivalent to the cultivation of lichen on Cotswold roofs, or the black-and-white painting of half-timbered gable ends on desirable Surrey residences. Painted quoins we are used to, and raised quoins, and marbling, even if they are now confined to the less go-ahead provincial towns, and to a few public houses at the seaside; but the Irish go further. With them, the illusion of recession is an essential element: the play between flat planes and planes that seem to disappear in perspective. And here, reduced to their simplest terms, are the elements that have been dear to Cézanne-conscious artists for many years. There is the illusion of size (by means of too-big a masonry pattern



tea stained
curtain

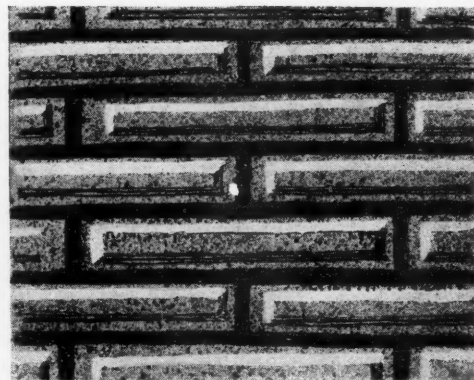


The photographs on this and the following pages were taken by John Piper and J. J. Sweeney at Dunfanaghy, Omagh, Cork, Donegal and Roscommon. The drawing in colour and the photograph on the left are details at Stewart's Hotel, Dunfanaghy.

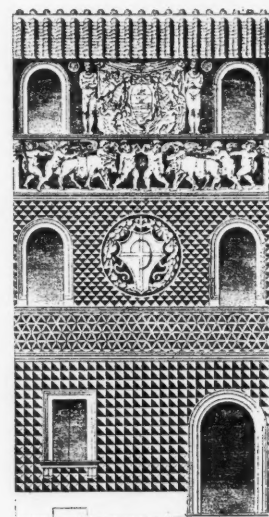


BANAGHER
(of Jolly)

white, black & gray.



NOTE. The diamond pattern, Nikolaus Pevsner tells me, comes from Italy. There it exists in three dimensions, that is as actual diamond rustication (Palazzo dei Diamanti, Ferrara) as well as in two dimensions, that is just as in Ireland, though done more delicately and in sgraffito. The illustration on the right is of an early sixteenth century palace front. The migration of the motif to the British Isles is still obscure. A kind of diamond rustication is quite usual in Elizabethan porches, stucco and woodwork (Holland House, staircase vault Burleigh House). But as a carved or painted decoration of whole walls it does not seem to occur. The nearest example so far published is a panel at Paramour Grange, West Marsh, Kent, illustrated in F. W. Reader's article in *The Archaeological Journal*, 1942. Mr. Reader, as he says in a letter to Mr. Pevsner, does not know other examples, but emphasizes the fact that very little of Elizabethan wall-painting has been recovered and described. It may, on the other hand, well be that the diamond pattern came to Britain only with the Italianate of Loudon's time. His never failing *Encyclopaedia* of 1833 has (Fig. 961) if not a real diamond at least a very similar lozenge rustication. The history of such a motif from the metropolitan art of the palace front in Rome to the provincial cottage front of Donegal is a characteristic example of the way in which all vernaculars of the last four hundred years have been formed.

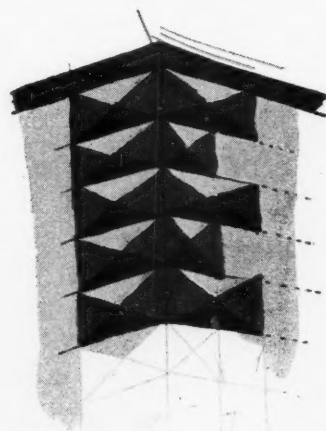


on too-small a wall), illusion of solidity (by the splitting up of areas into sections of a different tone), and stylization.

"The most pleasing drawings in crayons are produced on drab or slate-coloured paper," says the article on the "Elements of Ornament" in Nathaniel Whittock's *Painters' and Glaziers' Guide*, 1832, speaking of how the novice should set about this kind of decoration. "Here the paper forms a middle tint, and the drawing may be made exactly as on the white paper, leaving the coloured paper for the light: when it is finished with the black crayon, a few touches with the white crayon made on the most projecting parts will throw it forward amazingly, and give a spirit and finish to the whole that it is impossible to produce on white paper."

No doubt at the root of it all was the desire to create an obviously man-made pattern or image in a lonely and unfriendly world: the desire to assert rather than to show off, the desire of the zebra rather than of the peacock. And this painting gives character and gaiety to many a straggling town in the Bog. Outside towns, isolated villas and general stores separate themselves vividly from green fields, standing out as knots of interest that change the focus as does the self-assertive architecture of a nonconformist chapel. And the colour accentuates the feeling. Nobody here thinks of using green, dear to English country-lovers, who find the trees and the fields "so friendly," nor the blue that seems to rusticate Englishmen so gay and summery, "sky-blue." Grey in various shades, from a dark battleship grey to a pale dove grey, is the favourite, and then sienna, black, white and chocolate, with ochres and chromes used sparingly, and strawberry-ice pink now and then for lining-out. But the basis is never far from the "drab or slate-colour" of the *Painters' and Glaziers' Guide*.

No doubt also the desire to be imposing has a lot to do with it: the desire to insist that the house is built of blocks of stone weighty enough for Vanbrugh, though in fact it is a simple structure of bricks and plaster. Naturalism, the imitation of the natural grain in wood or marble, is far beneath the Irish rural painter and grainer. He and his brother craftsman, the Irish sign-painter and letterer, deserve one day a book to themselves.



IRELAND
Roscommon
(and also Donegal)

THE ARCHITECTURE OF DESTRUCTION

By J. M. Richards

The architecture of destruction is for the time being part of the background of English city life. Most people look at the charred ruins of this war with the disgust for things that were useful and are now no use. Only very few can detach themselves sufficiently from utilitarian, humanitarian or educational viewpoints to see ruins as objects picturesque and pleasingly horrifying. Not all individual ruins have these qualities; a great many (of originally good or bad buildings) are devoid of them. But all ruined districts possess some of the beauty of Rome before it was tidied up or of Timgad and Balbek. There, however, we have for centuries been used to seeing it. After sudden conflagrations of our own time, our eyes are blinded and we can only with an

effort take in the visual thrills that are there.

The following three descriptions are of the destruction of Moscow by fire in 1812, of Concepcion by earthquake in 1835, of Rheims by bombardment in 1914-18.

The first observer tells his experience, a common experience of the fireman or fireguard of to-day, with regret for beautiful buildings destroyed, but without an eye for the beauty of the destruction. The second, Charles Darwin, speaks somewhat timidly of the "terrible and, if I may so call it, picturesque sight." What he describes with the accuracy of the scientist is amazingly similar to London experience, in the looks of the ruins as well as the behaviour of the people. In Osbert Sitwell's *Those were the Days*, the apotheosis of the architecture of

destruction is achieved. "Burnt and pounded and battered," the cathedral of Rheims has "become a cliff," no longer "the work of man," but "the work of God."

Moscow in 1812

(from *The Memoirs of Sergeant Bourgogne*).

"After crossing a large courtyard, we saw that the house we had taken for an ordinary one was a magnificent palace. We left two men as sentinels at the first entrance to warn us, should we be surprised. As we had candles with us, we lit several and entered. Never in my life have I seen such costly and beautiful furniture as met our eyes and, above all, such a collection of paintings of the Flemish and Italian schools. . . . While we were still in the palace we heard the cry 'Fire' from our two sentinels who saw that the palace was burning. The smoke was now bursting out in several places thick and black, then it became red, and finally the whole building was in flames.

At the end of a quarter of an hour the roof, made of coloured and varnished iron, fell in with a frightful noise, bringing with it three-quarters of the entire building.

"After a great many windings in and out, we entered a wide, long street with splendid palaces on each side, which ought to have led us in the direction from which we had come. . . . My comrades knew their way a little, but as at every instance fresh houses fell in, the streets lost their character, and we were soon hopelessly lost. After walking aimlessly for some time, we fortunately met a Jew tearing his beard and hair at seeing the synagogue of which he was rabbi burning away. As he spoke German, he told us his troubles, saying that he and others of his religion had put everything valuable they possessed into the synagogue for safety, but that now all was lost. . . .

"After going through several districts of the town, the greater part of them on fire, and admiring the fine streets still standing, we reached a little open place on a slight hill not far from the Moskowa. Here the Jew pointed out to us the towers of the Kremlin, as clear as day by the light of the fires. . . . The fire had attacked the Kremlin, and firebrands began to fall into the courtyard where the Artillery of the Guard were stationed with all their caissons. There was besides a great quantity of tow, left by the Russians, part of which was already in flames. The fear of an explosion disordered everything, and the confusion was increased by the presence of the Emperor, who was obliged to leave the Kremlin.

"We parted from our friends while this was going on and set to rejoin the regiment. We had to explain to our guide where it was, and he tried to take us there by a short cut which we found to be impossible, as the flames drove us back. We had to wait till the passage was free, for now the fire had spread all round the Kremlin, and the violence of the wind blew bits of red-hot wood against our legs, forcing us to shelter in a cellar where several men had taken refuge already. . . . The fire and the wind continued to rage, but there was now a free passage by which the Emperor had just gone out. We followed it, and found ourselves almost directly on the banks of the Moskowa. We walked along the quay, following it till we found a street free from flames, or one altogether burnt out. By the road the Emperor had taken, several houses had fallen in ruins, and passage that way was impossible.

"We found ourselves at last in a district all burnt to cinders, and the Jew tried with much difficulty to find a street leading to the Place du Gouvernement. As we walked the wind blew hot ashes into our eyes, so that we could not see. We plunged through the streets with no worse mishap than getting our feet scorched, for we had to walk over the iron sheeting from the roofs and on the burning cinders which covered the streets.

" . . . Our object was to keep the Empress's summer palace, at the farther end of Moscow, free from fire. We left at eight in the evening and it was half-past nine before we arrived at a spacious building looking about the size of the Tuileries, built of wood, and covered with stucco to represent marble. Guards were immediately posted outside and patrols were sent out for greater safety. I was sent with several men to inspect the interior, to see if anyone was hidden there.

"I was fortunate in having this opportunity of seeing this immense building, furnished with all the combined splendour and brilliance of Europe and Asia. It seemed as if everything



steps in engineering

The relation, if any, between the vernacular and functionalism has never been closely studied. Some would say they are two words for the same thing—functional building. But there is at least one outstanding difference, and that lies in the mentality which evolves them. Whether vernacular architecture is necessarily functional, may be contested. What can be put down as certain, however, is that the vernacular is by definition the product of instinct and habit. The cult of what has come to be known as functionalism on the other hand is nothing if not self-conscious and deliberate. Between the two, equally distinct from the one as from the other, lies the corpus of humanist tradition. Humanism is as deliberate as functionalism (all *isms* are), but, whereas the functionalist is out to express function in terms of æsthetic values, the humanist's aim is to achieve the æsthetically valuable in terms of Art with a capital A. He has a strong bias against a purely functional ideal. The three stages Vernacular—Humanist—Functionalist are fairly familiar in architectural history. The object of this note is to show that over a much shorter period, not more than a hundred years, very much the same stages can be observed in the field of engineering. While this raises the question if it might not be possible and in more than one way illuminating to try and classify human activities of other kinds—of all kinds, perhaps—on a similar basis, the immediate interest lies in the stylistic distinctions that can be made (morphologically, not historically) between stages of engineering. It is contended here that there is a "primitive" state in modern engineering which exhibits all the characteristics of vernacular building; that at a given point the psychologically developing engineer breaks out of this "innocence" into full-blooded humanism as exhibited by a strong tendency towards curly bits; but that this again is only a stage in a cultural evolution which brings about finally and inevitably a deliberate and self-conscious pursuit of the functional.

steps in architecture



1 VERNACULAR FUNCTIONAL. The first floor of this outhouse at Bibury, in the Cotswolds, is reached by the simplest of stairs, the type as children build them with their building blocks. Each step is one block higher than the preceding one. There are no embellishments whatever, not even a handrail. All relations in space are strictly rectangular.



2 ART APPLIED TO FUNCTION. The straightforward block of a provincial town hall (Poole) has been embellished by the addition of a double-flight staircase of Georgian stateliness and elegance. The vigour of the double curve is contrasted against the sturdy solidity of the pedimented landing.

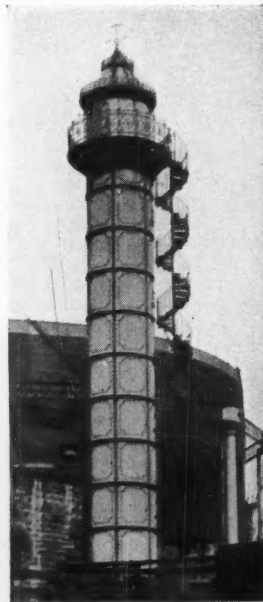


3 ART AND FUNCTION INTEGRATED. At first nothing here (Lowestoft) seems to go beyond the functional. Closer observation, however, reveals subtleties which cannot be coincidental. The sweeping curve of the stair stands dramatically against the vast surface behind, and the handrail recessed in the wall throws a delicate double line across the rough texture of the stone.

steps in engineering



1 VERNACULAR FUNCTIONAL. Again no embellishments at all. As plain a statement in iron as was the Cotswold stair in stone, and as convincing a statement too. Note the contrast of slender stem and energetic ascent of the ladder.



2 ART APPLIED TO FUNCTION. The water tower decorated in the buoyant mid-Victorian manner. The stair has the same buoyancy, but achieved by sheer engineering. A discrepancy results between functional jollity in the stair and applied-art jollity in the tower.



3 ART AND FUNCTION INTEGRATED. The dramatic way in which the stair clings to the huge surface of the gas container and sweeps into the picture and out of sight again, is the conscious and deliberate work of the twentieth century functionalist.

had been lavished on its decoration, and yet within an hour it was entirely consumed. A quarter of an hour after we had used all the precautions possible against fire, it broke out behind us, in front of us, to right, to left, and we were unable to see who set it going. There it was in a dozen places at once, and flaring from every attic window.

"The general immediately called for the sappers to try to cut the fire off, but it was impossible. We had no pumps and not even any water. . . . The utmost we could do was to save some pictures and a few other valuables, amongst which were Imperial ornaments, velvet mantles lined with ermine, besides many other precious things which we afterwards had to leave behind. About half an hour after the fire broke out, a furious wind got up and in less than ten minutes we were hemmed in by the fire and could neither advance nor retreat. Several men were hurt by falling pieces of burning timber. It was two o'clock in the morning before we could get out of this hell, and we then found that the fire had spread for more than half a league all round—for the whole of this quarter was built of wood and was very beautiful."

Concepcion in 1839

(from *The Voyage of the Beagle*).

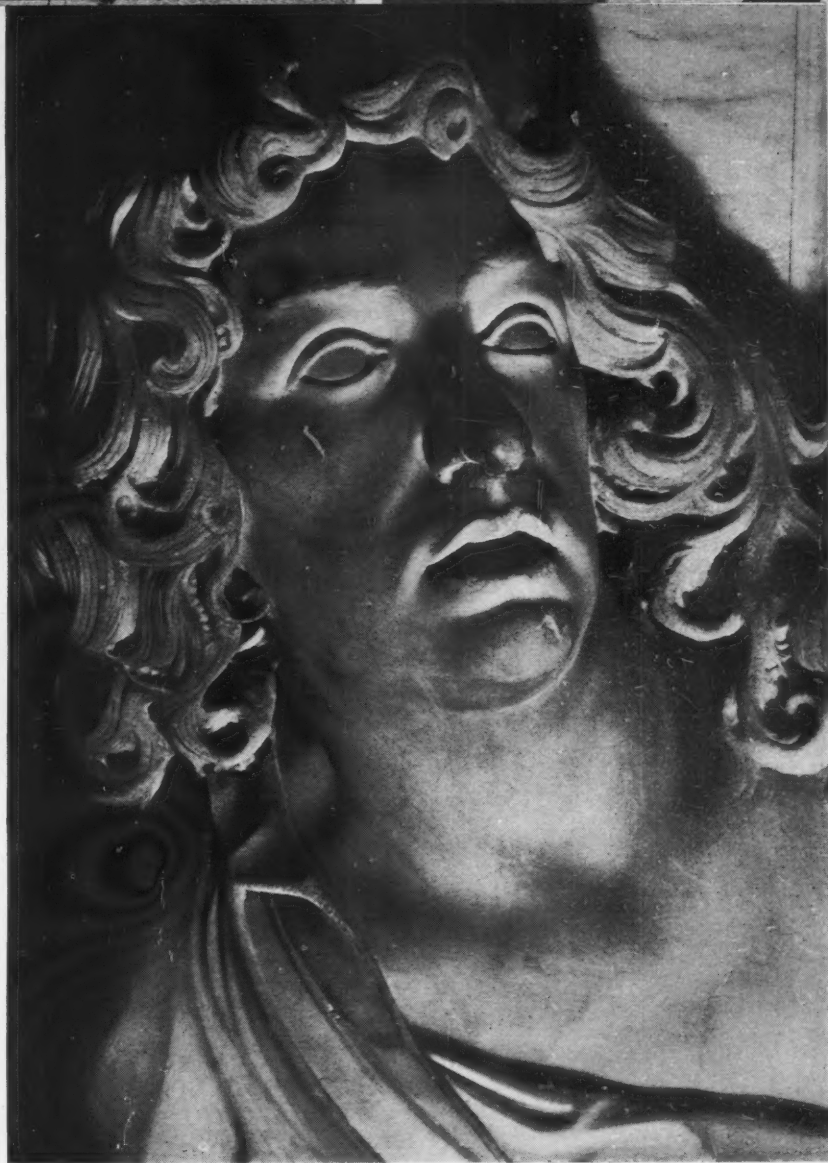
"March 4 (1835).—The next day I landed at Talcahuano, and afterwards rode to Concepcion. Both towns presented the most awful yet interesting spectacle I ever beheld. To a person who had formerly known them, it possibly might have been still more impressive; for the ruins were so mingled together, and the whole scene possessed so little the air of a habitable place, that it was scarcely possible to imagine its former condition. The earthquake commenced at half-past eleven o'clock in the forenoon. If it had happened in the middle of the night, the greater number of the inhabitants (which in this one province

amount to many thousands) must have perished, instead of less than a hundred; as it was, the invariable practice of running out of doors at the first trembling of the ground, alone saved them. In Concepcion each house, or row of houses, stood by itself, a heap or line of ruins; but in Talcahuano, owing to the great wave, little more than one layer of bricks, tiles and timber, with here and there part of a wall left standing, could be distinguished. From this circumstance Concepcion, although not so completely desolated, was a more terrible and, if I may so call it, picturesque sight.

"After viewing Concepcion, I cannot understand how the greater number of inhabitants escaped unhurt. The houses in many parts fell outwards; thus forming in the middle of the streets little hillocks of brickwork and rubbish. Mr. Rouse, the English Consul, told us that he was at breakfast when the first movement warned him to run out. He had scarcely reached the middle of the courtyard, when one side of his house came thundering down. He retained presence of mind to remember, that if he once got on the top of that part which had already fallen, he would be safe. Not being able from the motion of the ground to stand, he crawled up on his hands and knees; and no sooner had he ascended this little eminence, than the other side of the house fell in, the great beams sweeping close in front of his head. With his eyes blinded, and his mouth choked with the cloud of dust which darkened the sky, at last he gained the street. As shock succeeded shock, at the interval of a few minutes, no one dared approach the shattered ruins; and no one knew whether his dearest friends and relations were not perishing from the want of help. . . . The thatched roofs fell over the fires, and flames burst forth in all parts. Hundreds knew themselves ruined, and few had the means of providing food for the day.

"... Pools of salt-water were still standing amidst the ruins of the houses and children, making boats with old tables and chairs, appeared as happy as their parents were miserable. It was, however, exceedingly interesting to observe, how much more active and cheerful all appeared than could have been expected. It was remarked with much truth, that from the destruction being universal, no one individual was humbled more than another, or could suspect his friends of coldness—that most grievous result of the loss of wealth. Mr. Rouse, and a large party whom he kindly took under his protection, lived for the first week in a garden beneath some apple trees. At first they were as merry as if it had been a picnic; but soon afterwards heavy rain caused much discomfort, for they were absolutely without shelter.

"The town of Concepcion was built in the usual Spanish fashion, with all the streets running at right angles to each other; one set ranging S.W. by W., and the other set N.W. by N. The walls in the former direction certainly stood better than those in the latter; the greater number of the masses of brickwork were thrown down towards the N.E. . . . The different resistance offered by the walls, according to their direction, was well exemplified in the case of the Cathedral. The side which fronted the N.E. presented a grand pile of ruins, in the midst of which door cases and masses of timber stood up, as if floating in a stream. Some of the angular blocks of brickwork were of great dimensions, and they were rolled to a distance on the



THE BAROQUE—PHOTOGRAPHED WELL AND PHOTOGRAPHED BADLY

On the right a photo of the head of Thomas Thynn by Thomas Quellinus. The photographer has done what most photographers would do: placed his artificial lighting dead in front of the head, and his camera too. On the left is the same head photographed by Mr. Gernsheim under the supervision of Dr. R. Wittkower, an example of the outstanding recording and reviving technique used in the Westminster Abbey photographic campaign which the Warburg Institute carried out last year on behalf of the National Buildings Record and which is discussed in detail on pages 2-12. Thomas Thynn's is a reclining figure. He looks up heavenward, and his expression seems to ask for mercy—mercy at the hand of God, or at that of the highwayman who murdered him on February 12, 1682? The photographer, by putting his lighting apparatus into the position of the sun shining through the windows of the choir aisle, has intensified the effect aimed at by the sculptor instead of destroying it. The bad photograph reminds us of the plaster-casts that still haunt us in the art schools. The eyes are dead, the mouth flabby. In the good photograph the head at once achieves the sentiments of the Baroque. The bold and sweeping shadows throw into prominence what is expressive. The photographer may lose a little too much of the detail in the hair, but then the Baroque never quibbled over detail. It is the large effects that matter, and they come out to a degree which would no doubt enrapture Quellinus, if he could come back to see them.



level plaza, like fragments of rock at the base of some high mountain. The side walls (running S.W. and N.E.), though exceedingly fractured, yet remained standing; but the vast buttresses (at right angles to them, and therefore parallel to the walls that fell) were in many cases cut clean off, as if by a chisel, and hurled to the ground. Some square ornaments on the coping of these same walls, were moved by the earthquake into a diagonal position. . . . Generally speaking, arched doorways or windows stood much better than any other part of the buildings. Nevertheless, a poor lame old man, who had been in the habit, during trifling shocks, of crawling to a certain doorway, was this time crushed to pieces.

"I have not attempted to give any detailed description of the appearance of Concepcion, for I feel that it is quite

impossible to convey the mingled feelings which I experienced. Several of the officers visited it before me, but their strongest language failed to give a just idea of the scene of desolation. It is a bitter and humiliating thing to see works, which have cost man so much time and labour, overthrown in one minute; yet compassion for the inhabitants was almost instantly banished, by the surprise in seeing a state of things produced in a moment of time, which one was accustomed to attribute to a succession of ages."

Rheims in 1919

(from *Those Were the Days*, by Osbert Sitwell, Macmillan, 1938).

"Of this lost world, Rheims was the capital, a metropolis of the dead as remote from current life as those drowned cities which men, on the coasts

both of the Atlantic and Mediterranean, believe yet to stand down below, claiming sometimes of a quiet night, when there is only a gentle swell on the waters, to hear the bells of their minsters ringing in the tide's wash.

"As Irene and her party approached, they could see from a great distance the towers and vast façade of Rheims Cathedral, rising up from this immolated plain and clad at this hour in the golden armour of the setting sun. Plainly now, they would stand sempiternally, burnt and pounded and battered and inexorably smashed though they were. The lapse of four years, so short a period out of a lifetime of nine hundred, seemed to have invested them with especial qualities, both of symbolism and perpetuity. Thus, upon their stone, it seemed for once to have made visible the same lacerating and

disintegrant process that it had wrought in secret upon the hearts of human beings, whether by involving them personally in the killing, or by proxy, through the persons of those they loved. Further, the passage of this comparatively brief space of time had substituted the very fabric of the walls for another, changing them, as it were, from a work of man into a work of God. Often people have wondered at the sacked and gutted cities of the antique world, trying to imagine by what alchemy it was, for example, that the great buildings of Rome, such as the Colosseum or the Pantheon, differed so completely, in their apparent substance and texture, from those which were erected only a few centuries later, seemed so much more noble in their ruin than the others in their full splendour? Here fire and sword—or

their modern equivalents—had produced the identical effect, changing the great building, bestowing upon it the same air of immortality of structure which marks the wrecked architectural forms of the classical age. No longer built by the mere hands of men, it had become a cliff, or the soul of a building rising free of its heavy shackles of stone, and clothed with the gold, exultant feathers of the phoenix. Here and there still, a crowned king, with the curved, peering eyes and subtle, sombre smile of French gothic statuary, in which the genius of that people finds its highest expression, faced the torn landscape. Growing out of the very soil of this country, these superb effigies had yet seen the soil itself perish first before them. Nothing could ever triumph over these ravaged arches and statues, informed by the pride and fleshless grace of the sepulchre; for they represented the unbreakable spirit of the Franks, the great free nations who dwelt on the borders of the western ocean, and whose spirit was continually refreshed and renewed by this contact. These towers can never more be touched, never spoilt, for no phoenix can be snared, it burns the net and him who holds it and, immortal bird, can only die to rise again. Nothing, no human face nor voice, nor any machinery, can vulgarize them: for no skeleton can be vulgarized; the skull always mocks back."

BOOKS

Bold Omissions

AN OUTLINE OF EUROPEAN ARCHITECTURE. By Nikolaus Pevsner. London: Penguin Books. 9d.

THE success of a short work on a very large subject such as this mainly depends on certain important decisions the author must make at the outset. Such are, what parts of his subject will he have to leave out altogether and what aspects will he choose to consider throughout the work and thus give it a unity of treatment. Dr. Pevsner has been very bold in his omissions. He has left out Spanish architecture altogether; he has almost left out the late mediæval architecture of Northern Europe, and, perhaps boldest of all, he has hardly dealt with Roman architecture at all. As his consistent theme throughout the book he has taken the problem of space effect; and what he describes as the pictorial and sculptural aspects of architecture, such matters as proportion of elevations, grouping and character of ornament he treats as important but secondary interests.

Of the omissions the one that justifies itself most completely is the boldest of all—that of Roman architecture. Odd though it may sound, the account of the Renaissance in Italy seems to gain by the omission, for the emphasis naturally comes by implication on the continuity of architectural development in Italy and the deeper causes of the changes in the fifteenth century. The place of revivalist fashion in the Renaissance is not made too prominent. The treatment of late Gothic is perhaps less successful. Dr. Pevsner hardly refers to it except in England and there are indications that he does not find our late Mediæval style entirely sympathetic. Here it must be said that this book gives to English architecture almost more space than its achievements warrant, though this is readily understandable at a time when many readers cannot hope to see anything else for some time to come. But to return to the omissions: the scanty treatment of the late Middle Ages and the omission of Spain altogether do impoverish the book in two very

important ways: in the explanations of the problems of spatial expression and in the consideration of the problem of nationality in architecture. For example, the great late Gothic interiors with their special qualities of space organization are hardly mentioned, except for a reference to the Octagon at Ely (the retro-choir at Wells is in some ways a better example) in the course of which mention is made of some late Gothic tendencies in Germany. A reference to Gerona and other late Spanish interiors would also have brought home to the reader some idea of the richness and variety of spatial experience there is to be found in mediæval architecture and given a less orthodox and over-simplified picture of what Gothic means.

The absence of Spanish examples is more serious in the matter of another spatial problem—the development of the staircase. In his treatment of the Baroque, perhaps the best part of the book, Dr. Pevsner makes the very good point that the staircase gave to the Baroque architect one of his special opportunities; and one of his best passages is the description of Neumann's great staircase at Bruchsal. Earlier on, however, he allows himself to suggest that the two types of staircase which offered the Baroque architects their chance of spatial effect in domestic architecture were developed in France in the second quarter of the seventeenth century, and earlier still he points out that the Italian and French architects of the sixteenth century did not carry staircase design beyond the tunnel-vaulted corridor type of the Farnese Palace and the Louvre, or the circular ramping vaulted stair of the Vatican, Chambord and Blois. But in Spain a whole series of remarkable staircase halls were built to provide access from the ground to the upper floors of the two-storey cloister courts which form an almost standard feature of palaces and such buildings as hospitals and colleges, and some of the finest of these date from the first years of the sixteenth century. These staircase halls, which belong to the type in which the stairs are arranged round a well, take the fullest advantage of the opportunities offered for spatial effect in the way in which they are related to the cloisters and in the treatment of the staircase wells themselves, with their elaborate wooden ceilings. It is worth mentioning that staircases of this type and showing considerable enterprise in spatial effect were also made by English carpenters in the very first years of the seventeenth century at Knole, Hatfield and elsewhere; and here it may be said that the author is hardly fair to the English staircase. He takes the plan of Blenheim to witness that in England the architects, even in their most Baroque moment, shrank from the real implication of the style and did not exploit the spatial opportunities of staircase design. While it is true that the staircase never attained to the monumental development in England or anywhere else (except perhaps at Caserta) that it did in mid-eighteenth century Germany, Chatsworth, King's Weston, Houghton, Wardour, and many later buildings should surely have modified this generalization. These two exceptions to the treatment of the history of the staircase are as good examples as could be wished of the inherent difficulty of applying critical concepts of such subtlety as those used in this book within the confined space the author had at his disposal; for the quality that makes the Spanish staircases Renaissance and the Scala Regia Baroque, or the Knole stairs Mannerist and the Maisons stair proto-Baroque, can hardly appear in so short an account. It is scarcely a mere matter of the type of the staircase or even of the complexity of their spatial effects.

It is because this book is written with such critical standards throughout that it is well worth quarrelling with it on such matters as the development of the staircase or the importance of the omission of Spanish architecture, for these things do raise important critical questions. There are plenty of other points which the student will enjoy debating with Dr. Pevsner, and for the general reader the adoption of such standards has made this the most stimulating and intelligent review of a great field that is available in England, for Lethaby's fine little book now seems to speak with a voice that is recognizable as of another generation

than ours. In detail there is remarkably little to quarrel with, though this reviewer must protest that though "many of the details of English architecture between 1620 and 1680 are obscure," we do know that Wren was not universally recognized as the first English architect of his time some years before 1669 and that the documentary evidence does not unquestionably support the assertion that he was made Deputy Surveyor-General one year after Charles II's coronation.

GEOFFREY WEBB

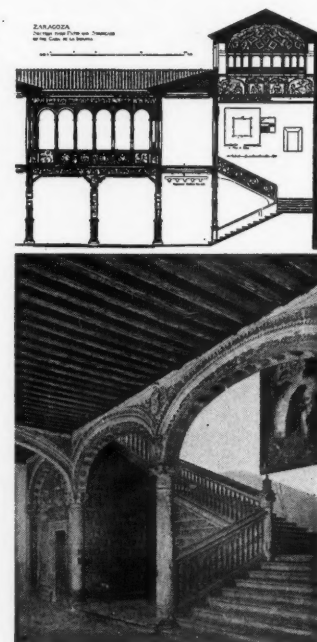
American Victorian

MILL AND MANSION. Oxford University Press. John Coolidge. 25s.

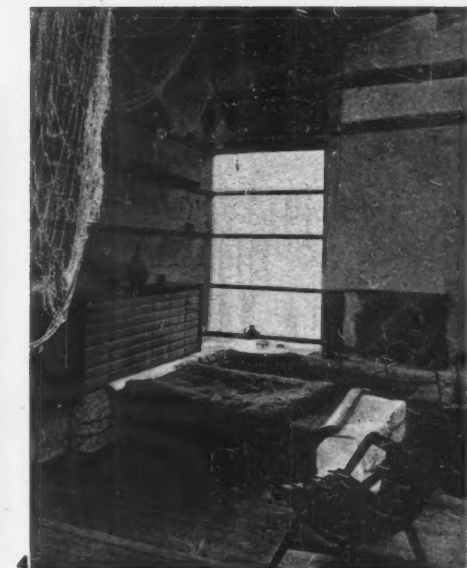
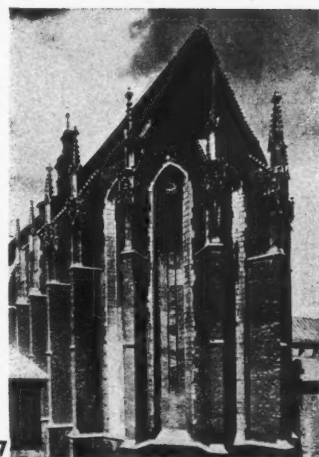
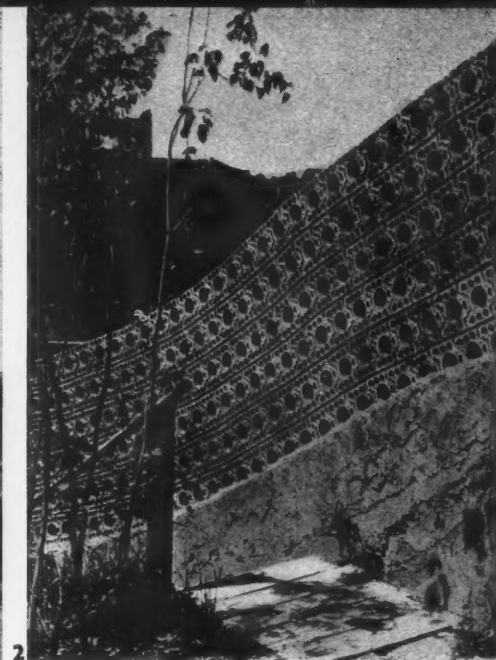
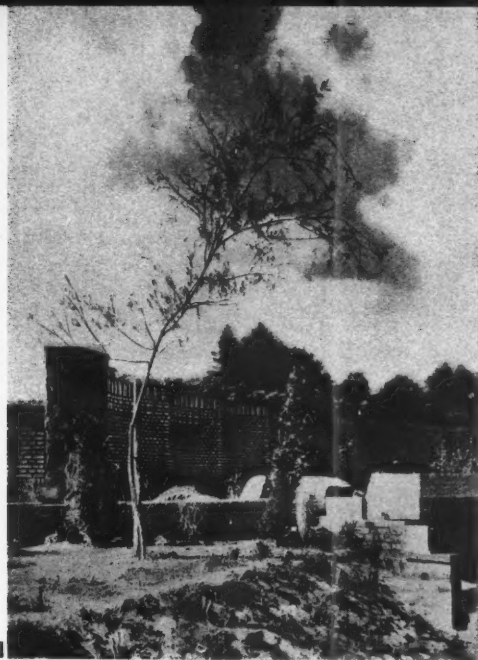
TOWN AND DAVIS. Columbia University Press. Roger Hale Newton. 26s. 6d.

THE United States are at present, it seems, the international centre of serious research into the history of art and architecture, whether Mediæval or Renaissance or nineteenth century. American research into nineteenth century architecture is especially noteworthy; it is not paralleled anywhere, not even in the Germany of the fifty printed doctor theses per year on subjects from the history of art and architecture. Sir Kenneth Clark, in the foreword to his *Gothic Revival*, apologized for the general nature of his book, saying that, if he were writing in Germany, he would be able to investigate such special questions as the stylistic differences between Wyatt and Wyattville, instead of having to condense into one volume the whole of the Gothic revival. I am not sure that German Victorian research is as flourishing as all that. American certainly is.

Here is a book on the *œuvre* of Ithiel Town (1784-1844) and A. J. Davis (1808-92), and one on the architectural history of a cotton manufacturing town in Massachusetts. The first is a typical thesis, learned and inexperienced, written in a heavy style with many repetitions, but spreading out material of considerable intrinsic interest. Town and Davis's great time was c. 1825-65, that is the period of Barry, Pugin and the Smirkes. They prided themselves in having introduced into America the Egyptian style, Doric orders for doorways of town houses, imitation Greek temples, shop fronts with stone piers and glass instead of solid walls and windows, iron shop fronts, terrace houses of unified design, English Gothic for villas and town houses. All this happened between 1828 and 1835, and was, needless to say, done under English influence. Under English influence, too, stands the introduction of Italianate (in 1835), which was gradually to replace Classical and Gothic. A summing-up of this universal dependence on England, based on pattern books and journeys, is Davis's Llewellyn Park suburb



Spanish staircases, Professor Webb points out on this page, should not have been omitted from Mr Pevsner's discussion of staircases of Renaissance and Baroque in his new Pelican book on the history of European architecture. Top: Saragossa, Palace of Zaporta c. 1542-51. Bottom: Alcaid de Henares, Archbishop's Palace, by Alfonso de Covarrubias.



5, 6, 7

8

GLIMPSES OF POLISH ARCHITECTURE is the title of a book of 56 pages by Roman Soltynski (Standard Art Book Co.). It describes briefly the character of the Polish countryside, folk art, buildings of the past, and then in more detail buildings of the ten or fifteen years before the war. Old as well as new Polish architecture is almost completely unknown in Britain. What do we learn about it from Mr. Soltynski's book? The Gothic style in Poland (St. Catherine's, Cracow, 5) seems dependent on East Germany, either, as far as one can guess, on Nuremberg, or on Prussia, the Baroque (St. George's, Lwow, 7; Berezwecz, 6) on Austria. In between there appeared a Renaissance idiom, Italian of course, but of a decidedly Eastern picturesqueness (Town Hall, Poznan, 8). Similar forms may be found in Czechoslovakia and the parts of Austria bordering on Italy. It is this style that seems re-born in the best works of modern Polish architecture. It came out very clearly in the Polish Pavilion at the Paris Exhibition, 1937, and it also comes out in the luxuriant furnishings by J. Boguslawski, 4, and B. Brukalska, 3, in the Chopin Memorial at Zelazowa Wola, 1, and the delightfully barbaric garden wall, 2. Official building on the other hand appears from Mr. Soltynski's book to be influenced by official German buildings of the less progressive pre-Hitler period (Navy Headquarters, State Forests Administration), and of the Hitler period (Ministry of Education). Some of the housing, too, looks decidedly Central European, and not very inspired. But in what country anywhere would the majority of publicly financed housing schemes be much more interesting?

of 1852-1870, a kind of bigger and better *Park Village*, with its rural scenery, gate-houses, rustic bridges, Cottage Ornée, Ionic, Baronial, Swiss and French Mansart styles.

A few features, however, strike the English observer as national and novel, especially the self-assertive addition of domes, with or without drums, right on the middle of Doric temples (New York Customs House, Indiana State Capitol). We stand bewildered at an architect choosing for so weighty a superstructure so vulnerable a spot. The west spire of English Palladian churches is as illogical from the point of view of correct classicism. But it seems organic and natural compared with the way in which Town endangers the apparent safety of his temple roof. He needed more light

than the Greek temple could give him for his interiors. He could also point to the Madeleine in Paris for the combination of temple exterior with domed interior. But no French architect would have dreamt of making a spectacular show of this awkward conflict. This was left to the younger nation and the less tradition-laden soil. Yet Town could draw exquisite neo-classical façades (Astor Hotel), with tall, slender windows and sparing well-placed decoration.

Davis's most original contributions are designs for Gothic office buildings, dating from c. 1870. But their originality is more one of façades than of function.

At Lowell, Mass., the industrial town which Mr. Coolidge has made the leading character of

his book, function is inseparably linked up with architectural appearance. The interaction of social, technical and architectural features is indeed the chief fascination of *Mill and Mansion*. Mr. Coolidge tells of the founding of Lowell as a factory settlement with attached and co-designed housing, of the mill girls of farming stock and puritanical views, living decorously in hostels (two per bed), and of the *Sacré Cœur* atmosphere of the town that struck French visitors about 1840. Lowell was in fact one of the major sights for progressive European visitors of that time. Dickens for instance went to see it. The physical and moral standards of the girls went down after 1860, when housing went down too. From Mr. Coolidge's remarks one gathers that Lowell and its neighbour-

SHORTER NOTICES

A BRIEF COMMENTARY ON EARLY MEDIAEVAL ARCHITECTURE. By Kenneth John Conant. Baltimore: Johns Hopkins Press. 12s.

THE ABBEY OF ST. DENIS, 475-1122, Volume I. By Sumner McKnight Crosby. Newhaven: Yale University Press. 42s.

The United States have become the international centre of serious research into the history of architecture. An enterprise such as Mr. Crosby's would hardly be possible anywhere else. It deals in 200 pages with the history of St. Denis Abbey from 475 to 832. Some of its results are the outcome of special excavations undertaken in 1938 and 1939. The chief problems tackled, though not yet fully solved, are Fulrad's church of 775, and Hilduin's chapel of 832. Fulrad's church appears as one of the most important of all Early Carolingian churches. To appreciate its significance against the wider background, Mr. Crosby's volume should be supplemented by Dr. Krautheimer's brilliant article in *The Art Bulletin* for March, 1942.

Professor Conant is known in England especially as the excavator of Cluny. His convincing reconstructions of the abbey of the late tenth and the late eleventh centuries have appeared in Joan Evans's volume on the architecture of Cluny. Now he brings out a little book of 34 pages and 51 plates, chiefly dealing with lost buildings of the fourth to twelfth centuries which can with some certainty be reconstructed in drawings. Eleven of the plates are devoted to Cluny. The others and the text are a very condensed and knowledgeable history of Early Christian, Byzantine, Carolingian and Romanesque architecture in, as Professor Conant calls it, tabloid form. Some of the reconstruction pictures are very impressive indeed. They are done in an ingenious technique combining photography and drawing. Thus St. Stephen's, Nevers, for instance, with added front towers and tower over the crossing, appears both proud and plausible.

TOWARDS A NEW BRITAIN. The Architectural Press. 1s. 6d.

This pamphlet of 144 pages with 150 illustrations is a re-print, only in a few places slightly modified, of THE ARCHITECTURAL REVIEW's special April number. It is meant to serve both as an introduction to many aspects of post-war physical reconstruction, and as a guidebook to the R.I.B.A. Rebuilding Britain Exhibition which is now on tour through British cities. The drawing by Leonard Manasseh which started the April number of THE ARCHITECTURAL REVIEW has become a most lively cover.

OUR BIRMINGHAM, the Birmingham of our forefathers and the Birmingham of our grandsons. Cadbury Brothers, Bournville. 1s.

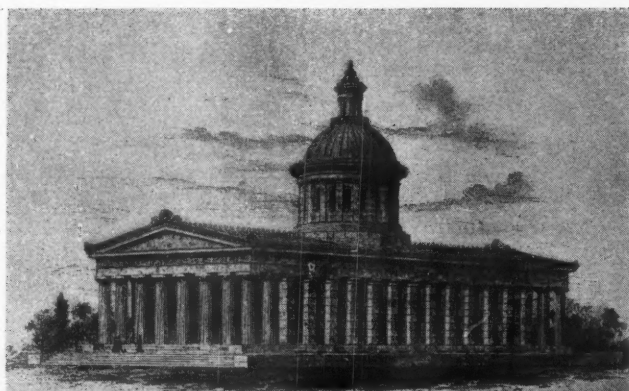
This is an excellent, well produced, lively and instructive pamphlet: 52 pages with plenty of well-printed pictures. If only every British city had a book like this, linking up an intelligent account of the past with intelligent suggestions for the future. The low price makes such a publication available to all those who as electors will one day soon have a say in questions of re-building and planning. If they are told of a past to be proud of—and Birmingham can count amongst her famous men Priestley, Watt, Murdoch, Baskerville—and then of practicable suggestions for a healthy, orderly and beautiful future (some sketch-plans seem surprisingly bold considering the fact that they come from Bournville), they may well insist on sweeping improvement. Last November THE ARCHITECTURAL REVIEW wrote of another Bournville publication and regretted its somewhat commercial layout. This new pamphlet is a vast improvement—bright, cheerful and lively.

HISTORIC LONDON UNDER FIRE. The Ecclesiological Society. 2s. 6d.

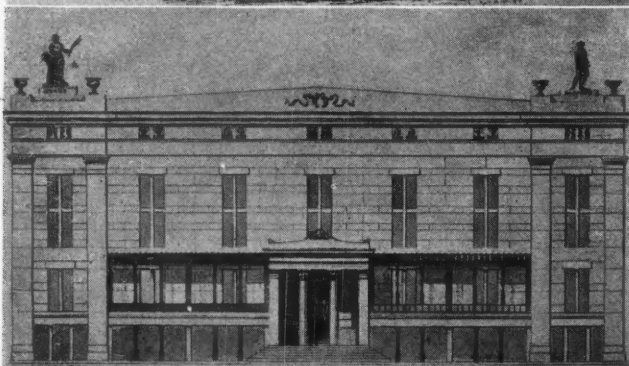
A pamphlet of 88 pages which records speeches delivered at an exhibition of photographs of London buildings before and after war damage. The speakers are Hanslip Fletcher, W. A. Forsyth, the Dean of St. Paul's, G. H. Chettle, E. Yates, Lord Latham and Professor Richardson. Mr. Forsyth's paper on the technique of repair (not of restoration) of old buildings is especially interesting.

THE PLACE OF GLASS IN BUILDING. Edited by John Gloag. George Allen and Unwin. 7s. 6d.

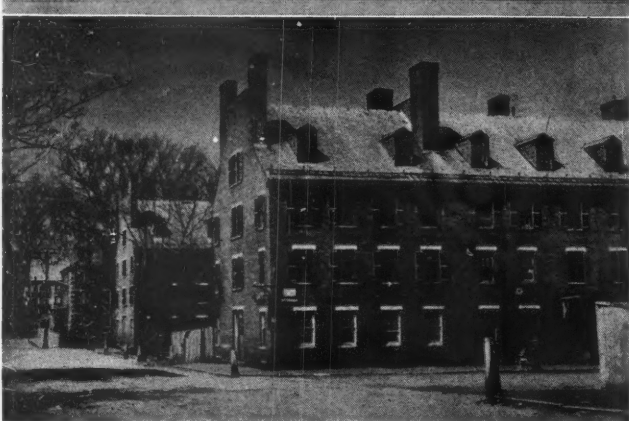
Raymond McGrath's is the standard work on glass in building. John Gloag has done well to follow it up by a small volume with short literary contributions by himself, Lionel Budden and G. A. Jellicoe (Glass in small standard houses), and with about sixty pages of descriptions of sheet glass, plate glass, rolled glass, toughened glass, vitrolite, glass bricks, and a number of special glasses. The book ends with a bibliography.



The Indiana State Capitol, Indianapolis, 1831-35, by Town and Davis. The way in which the dome stands over the most precarious looking portion of the temple roof shows the characteristic audacity of a vigorous young nation in using material transmitted from an older civilization.



The projected Astor Hotel, New York City, 1832, by Town and Davis, one of the chastest designs of the two architects, with whose lives and work Mr. Hale Newton's book, reviewed on this page, is dealing.



Housing for the Lawrence Manufacturing Company, Lowell, c. 1830-35. From John Coolidge's Mill and Mansion, another book reviewed on this page. Lowell is a cotton-working town in Massachusetts, chiefly developed between 1825 and 1865. The development of workers' housing estates, put up by the manufacturers, and of hostels for the mill girls is especially interesting.

hood must be a hideously distressed area to-day.

Mr. Coolidge, well-equipped scholar that he is (in his preface he thanks for help, besides Lewis Mumford, Talbot Hamlin and Henry-Russell Hitchcock, one learned classical archeologist and one learned mediaevalist), combines his social research with detailed analyses of the changes in architectural fashion at Lowell. He shows the factories starting from the Georgian block with slight centre projection, pediment and lantern, and keeping its utilitarian honesty when classical detail was replaced by Italian detail. He also shows, in even more minute elaboration, the changes of the villa from Colonial via a late John Nash interlude (1841-48), to Old English and Italianate. The exposition of the stages in the development of such details as the Italianate bracket ("In the forties . . . the members were small, horizontal in direction, closely and evenly spaced. The second stage . . . reached its climax in the early fifties. The brackets . . . were arranged in pairs," etc.) appears to us over here perhaps just a little ponderous, but then it may be doubtful whether Mr. Coolidge would not call, say, Mr. Betjeman's approach to Victorian architecture downright flippancy. Yet Mr. Betjeman's is, I have no doubt, just as fond an approach as the American.

However, unruffled seriousness has often been emphasized as one of the outstanding characteristics of the American attitude towards intellectual matters. There is perhaps more sense of proportion in Mr. Summerson's *Nash* than in American monographs. On the other hand, Mr. Summerson's is a solitary specimen, in America

they have now special books on Bilfinch (Place, 1925), Mills (Gallagher, 1935), Upjohn (Upjohn, 1939) and Richardson (Hitchcock, 1936), and perhaps on more of their Victorian architects, let alone such extremely useful compilations—quite absent in England—as Wall's book on architectural books printed in America between 1775 and 1830 (1925) and Hitchcock's *American Architectural Books* (1939).

One interesting consequence of Mr. Coolidge's detachment is that he can apply to the villas of Lowell that technique of architectural analysis which the Continent has worked out over the last fifty years, and which has not yet found many adherents in this country. Here is a sample of it: "The builder's attention was focused increasingly on the totality of the form. The ordering of minor detail ceased to be an opportunity for playful variety, and it was rigidly determined by the desire to emphasize the prismatic block of the whole." It is heavy going, but it makes one look at a Victorian villa in the way one approaches a Syrian church of the sixth century. It helps to overthrow the prejudice still prevalent everywhere in Europe that the architecture of the nineteenth century is not worth a serious scholar's efforts. But, to venture a last question, might it not overthrow at the same time what seems the most valuable function of Victorian style in our day: that it possesses fantasy and a vernacular richness and jollity of decoration? Approach it strictly archeologically and that appeal might cease to operate.

PETER F. R. DONNER

ANTHOLOGY

Victorian Bill of Fare

The year 1846 is noted for the banquet given to Ibrahim Pacha as a mark of respect to a stranger, illustrious alike for his talents and his position, and to do special honour to him, for the facilities afforded to the English traffic during the events in Syria and for the improvements which had been effected by him and his father in Egypt. The Banquet was attended by two hundred members of the club. On the Pacha's arrival the band of the Scotch Fusiliers Foot Guards played the Sultan's March, and during the dinner some of the favourite Turkish airs. Soyer, the chef who was no less distinguished in the Art of Cookery than Ibrahim was in the Art of War, and who, most probably, was not unconscious of the fact, greatly distinguished himself. To use his own words "he had full scope to do honour to the banquet." The following was his Bill of Fare:

SEIZE POTAGES

Quatre à la Victoria.
Quatre à la Comte de Paris.

Quatre à la Louis Philippe.
Quatre à la Colbert, aux Légumes Printaniers.

SEIZE POISSONS

Quatre de Turbots à la Mazarin.
Quatre de Buissons de Filet de Merlans à l'Egyptienne.

Quatre de Saumons de Severn à la Crème.
Quatre de Truites Saumonées en Matelote Marinière.

SEIZE RELEVÉS

Quatre de Chapons à la Nelson.
Quatre de Saddleback de Southdown Mouton rôti à la Soyer.
Quatre de Poulardes en Diadème.

Quatre de Saddleback d'Agneau, rôti à la Sévigné.
Baron of Beef à l'Anglaise.
Entrée Pagodatique de riz à la Luxor.

CINQUANTE-QUATRE ENTRÉES

Six de Poussins Printaniers à l'Ambassadrice.
Six de Côtelettes de Mouton à la Reform.
Quatre de Riz de Veau piqué en Macédoine de Légumes.
Quatre de Petits Vol-au-Vents aux Laitances de Maquereaux.
Quatre de Timballes de Riz aux Queues d'Agneau.
Quatre de Jambonneaux Braisés au Vin de Madère.

Quatre de Volailles Farcies à la Russe aux Légumes verts.
Quatre de Pâtés Chauds de Cailles à la Banquière.
Quatre de Rissolettes à la Pompadour.
Quatre de Grenadins de Bœuf à la Beyrouth.
Six de Côtelettes d'Agneau à la Vicomtesse.
Quatre de Turbons Epigramme de Levreau au Fumet.

SEIZE RÔTS

Quatre de Turkey Poult Piqués et Bardés.
Quatre de Gros Chapons au Cresson.

Quatre de Canetons au Jus de Bigarades.
Quatre de Levreaux au Jus de Groseilles.

CINQUANTE-QUATRE ENTREMET'S

Six de Gelées Macédoine de fruits au Dantzic.
Quatre Turbons de Meringues Demi-Glacées.
Quatre de Charlotte Prussienne.
Six de Croquantes d'Amandes aux Cerises.
Quatre de Galantines à la Volière.
Quatre de Mirotons de Homard à l'Indienne.

Quatre de Salades de Volaille à la Soyer.
Quatre de Haricots Verts au Beurre Noisette.
Six de Tartelettes Pralines aux Abricots.
Quatre de Pain de Pêches au Noyeau.
Quatre de Petit Pois à l'Anglo-Français.
Quatre de Gelées Cristallisées à l'Ananas.

RELEVÉS DE RÔTS

Crème d'Egypte à l'Ibrahim Pacha.
Gâteau Britannique à l'Arrival.
Quatre de Jabons Glaces en Surprise.
Quatre de Côtelettes en Surprise à la Reform.

Quatre de Manivaux de Champignons au Curaçao en Surprise.
Deux de Meringues Chinoises-Pagoda aux Fraises.

The curiosity of the menu was the *Crème d'Egypte à l'Ibrahim Pacha*, invented expressly for the occasion. It consisted of a pyramid about two feet and a half high, made of light meringue cake, in imitation of solid stones, surrounded with immense grapes and other fruits, but representing only the three angles of the pyramid through sheets of waved sugar, to show to the greatest advantage a cream à l'ananas, on the summit of which stood a likeness of Mehamet Ali (Ibrahim's father) drawn on a round-shaped satin carton. The portrait was immediately recognised by His Highness, who took it up, and after showing it to several of his suite, placed it in his bosom.

Another dish was the *Gâteau Britannique à l'Arrival*. It represented an old man-of-war, bearing the English and Egyptian flags, drawn on rice paper, the ship being filled with ice *mousseuse aux pêches*, and loaded with strawberries, cherries, grapes and bunches of currants. It fell to Sir Charles Napier to help the illustrious stranger to some of the contents of the ship's cargo. As the ice in this unique preparation melted it absorbed the solid seeming hull of the man-of-war, which indeed was constructed of nothing stronger than sponge cakes. As the gallant sailor was in the act of helping the remainder of the ice, the vessel collapsed in to wreck—to the company's lively amusement.

LOUIS FAGAN (*The Reform Club*, 1887).

MARGINALIA

The Town and Country Planning (Interim Development) Bill

The Bill for which the Minister of Town and Country Planning tried to rouse some sympathy in the House of Commons on May 11, and which had its third reading on May 25, is an alarmingly poor result of so many months of Government work on the Barlow, Scott and Uthwatt Reports.

All that it purposes is an extension of planning control to all areas of England and Wales not so far covered by Planning Acts. That sounds a lot, since fifty per cent. of the country is still uncontrolled, but those who know that scarcely more than five per cent. of that land now under planning restrictions has actually anything like an effective planning organization, must realize how little can be done in the way of control within present legislation, and how little progress therefore the new Bill represents.

Once again, what is needed, and by now desperately needed, is a clear definition of national planning policy. If such a definition is delayed much longer, the suspicion is bound to spread that the Government is not sincerely interested in reconstruction. Nor would a statement of policy alone be sufficient, for no such statement can have any reality unless it is supplemented by the acceptance of a system of compensation in cases of expropriation or curtailed development rights. So the Uthwatt Report must be accepted—or a similar method of compensation found and made law—before anything else can be done for planning with the slightest hope of a permanent success.

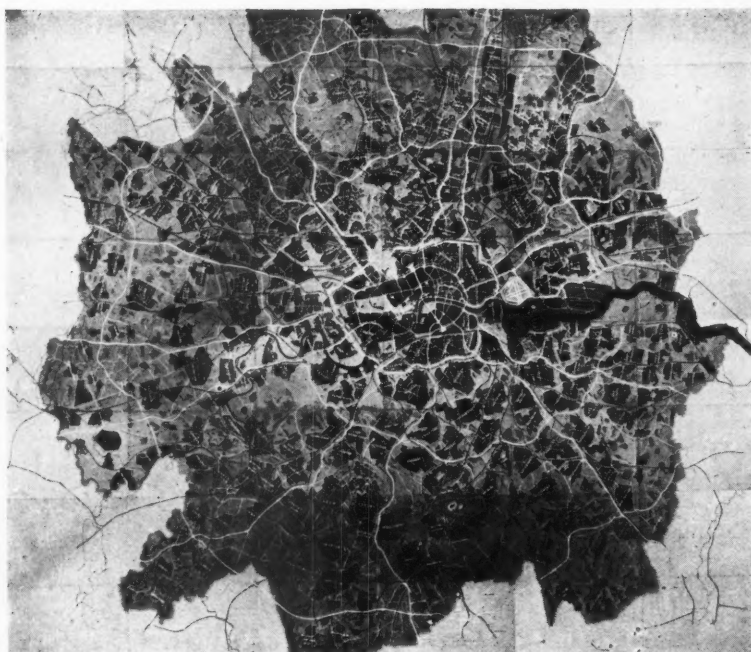
As the last months have neither brought us this decision on the Uthwatt Report nor any definition of national policy, the most interesting information on reconstruction received lately, concerned machinery. Sir William Jowitt, Minister without Portfolio in charge of reconstruction problems, described in the House how reconstruction questions are being handled by the War Cabinet, from the Departmental level, through two sub-committees, of which one is of a general character and presided over by Sir William, while the other is dealing with the Beveridge Report exclusively, up to the Cabinet Committee which deals with major issues of home policy. The chairman of this committee is the Lord President of the Council, Sir John Anderson. Thus it seems as though post-war planning in Britain, its nature and extent, really at the moment depend on him. And will he be in favour of a bold policy?

The job which the Minister of Town and Country Planning, Mr. W. S. Morrison, is to carry out surrounded and hemmed in by this tangle of committees and sub-committees, is far from enviable.

The Greater London Exhibition

This is the second planning exhibition this year for which Sir Kenneth Clark made rooms available at the National Gallery—by experience the most popular locality for any shows concerning the arts. But whereas the R.I.B.A. Rebuilding Britain

MARGINALIA



The Greater London plan of the L.R.R.C.

Exhibition was intended as a comprehensive survey of planning principles as applied to Britain in general and London in particular, of planning history, and of building developments, the Greater London Exhibition of the joint R.I.B.A. and A.A. London Regional Reconstruc-

tion Committee (Chairman A. W. Kenyon) is a comparatively small affair, and, except for a few introductory panels, is strictly confined to London. The Rebuilding Britain Exhibition was lavishly displayed, but difficult to read and follow; the Greater London Exhibition is

straightforward in its layout and on the whole easily understood. There might, all the same, have been more of captions. The public is, for instance, not told clearly enough whether the changes suggested are supposed to represent immediate action or long-term policy. Yet the man-in-the-street, when he sees his street or the whole district in which he has been brought up, marked to be pulled down and transformed into parkland, will get alarmed and peeved, unless he realizes that nothing is to be done until leases expire.

The recovery of parkland inside the London area—the Committee unfortunately had to work within the boundaries of the so-called London Defence Region, instead of choosing its own definition of Greater London—is, in fact, one of the two most conspicuous features of the plans on show. The second—closely allied to the first—is a reorganization of arterial road traffic. There is, of course, more than that in the exhibition and the Second Interim Report of the Committee, published for the opening—for instance a comprehensive scheme of railway and tube improvements, and the convincing suggestion of an airport north of the West India Docks—but arterial roads and open spaces impress themselves at once and most strongly on the visitor to the exhibition who looks at the general plan, illustrated on this page, or at its more detailed sectional enlargements.

The resulting pattern is a London on the satellite principle, not obtained however, as Howard meant it, by taking an existing urban organism and adding independent communities around, but by carving up the existing London and making satellites out of suburbs which, for better or worse, had grown towards each other and united, often into legitimate social units.

The Committee *au fond* seems to be against the metropolitan size as such for any city. It does not regard it as its job to cure the organism of London of certain evils; it denies the legitimacy of the organism and breaks it down, hoping that the individual morsels can then be revived as individual organisms of garden-city size. It has done this very ably, and the published graphs show that such a disintegration of an area with all its added amenities of parkland, where now miles of black or pink slums extend, can be achieved without housing less people than before.

It is certainly not in this redistribution of space for housing and space for recreation that the Greater London plan fails. What seems unacceptable is the way in which enthusiasm for fast transport dominates human comfort and development. The arterial roads act as barriers between such neighbouring communities as Stoke Newington and Holloway, Lavender Hill and Clap-

[continued on page xlv]



DERBYSHIRE RAM Sculptured in Hopton-Wood Stone by H. WILSON PARKER

Many architects and sculptors choose Hopton-Wood as a fitting medium for their works, delighting in its flawlessness, its working qualities and in its pleasing finish.

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The New Horizon ...



Original Painting by Anna Zinkeisen R.O.I.

The homes and possessions of the people, without discrimination, have been reduced to rubble and ashes. Churches, hospitals and historic monuments have been wantonly devastated. These buildings enshrined the visible symbol of the unconquerable spirit and traditions of a free people which cannot be destroyed.

Fire and the torturing blows of total war have forged a unity of purpose between all classes of the community and from this vital and renewed appreciation of interdependence and individual responsibility, there emerges a new horizon.

The artist's vision and the conceptions of the architect will be translated by the labourer, the engineer and the craftsman into a reality of gracious habitations. The talents of all, moulding the products of a great industry, will be dedicated to the imperishable decencies of a free humanity.



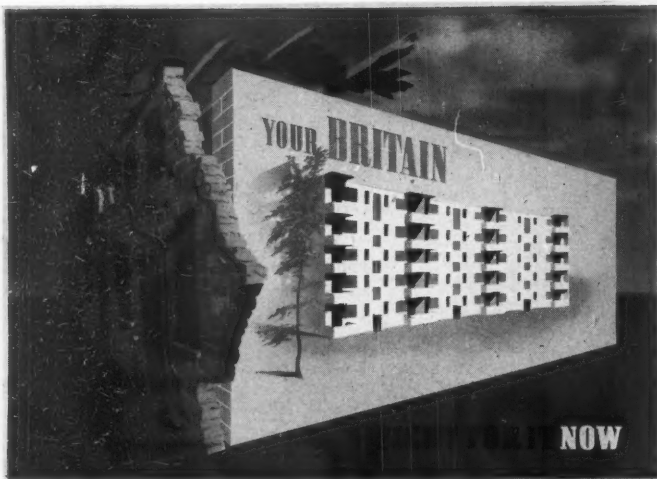
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An ABCA poster by A. Games

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ham, East Acton and Chiswick-Hammersmith. And it seems highly improbable that such barriers alone would be sufficient to make the residents of Stoke Newington regard themselves as Stoke Newingtonians rather than Londoners.

Moreover, far too much of the green space recovered goes into the embedding of road and rail into generous strips of park. Such strips, a quarter mile or even half a mile wide, would in reality have to be written off for recreational purposes.

They would be too close to the noises, smells, and the fast motion of the roads to give that feeling of rest and seclusion which is needed in a park or garden. The traditional English principle of the square was in fact a much more genuinely urban conception than the parkway.

However, with all these doubts, the Greater London Exhibition remains a valuable and most welcome contribution. A committee has here sat down and concentrated on a solid job of work. There is nothing vague about its results. Statement

and presentation are equally business-like. People who go to such exhibitions want to see with their eyes what the men who present planning to them in such form, really want done. It was the lack of such clear-cut statements in words and pictures that made visitors feel uneasy and dissatisfied in the Rebuilding Britain Exhibition. And it was the wealth of pictures of a future London, complete with Blomfieldian facades and narrow light wells, that made people love the Royal Academy Exhibition. The Greater London Exhibition strikes a happy medium. It is both practical enough and bold enough.

ABCA Posters

The fact that ABCA, the Army Bureau of Current Affairs, has won the battle of the Beveridge Report, has reminded people once again of the bracing spirit in which army education is conducted by this body. It will be remembered that the War Office had stopped an ABCA pamphlet on the Beveridge Report, and that Parliament pressed for a lifting of the ban. The pamphlet is now circularized by ABCA.

Just as progressive as is Mr. W. E. Williams's programme for lectures and discussions, appears, from the poster illustrated on this page, the exhibition policy of ABCA which Major Robert Wakeford directs. The poster, one of a series to serve as something between wall decoration and exhibition, is designed by A.

Games. The contrast between bombed-out slum and spick-and-span modern flat is excellently conveyed. Not all those for whom such posters are put up, will like this brand of new better than the old. But that is all to the good. It will offer food for discussion and make friend and foe think and put arguments in order.

The future of the City Churches

A statement has been published by the Friends of the City Churches (President: Lord Faringdon; Chairman of the Executive Committee: Professor Richardson) pleading for the rebuilding or restoring of all, or as many as possible, of the twenty-one city churches damaged by bombs or fire. Where rebuilding is impossible, the sites should be kept as open spaces in perpetuity. Burnt-out interiors should be plastered and left white, broken windows reinstated with their iron frames and plain crown glass, and fittings supplied by the best contemporary craftsmen. We are not told in what style these craftsmen are supposed to work. In that of our or in that of Wren's century? Also the aesthetic and emotional appeal of the ruins as they stand among us at present seems not considered at all. The spiritual, social and architectural problem of the city churches after the war is in fact much more complex than it appears from the association's statement.

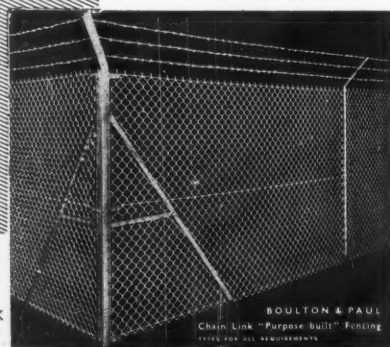
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